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R.M.S., Wis.

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Room 3L53 - 121 South Wabash Avenue - Chicago 3, Illinois

MAY 1963

TEEN HIT PARADER

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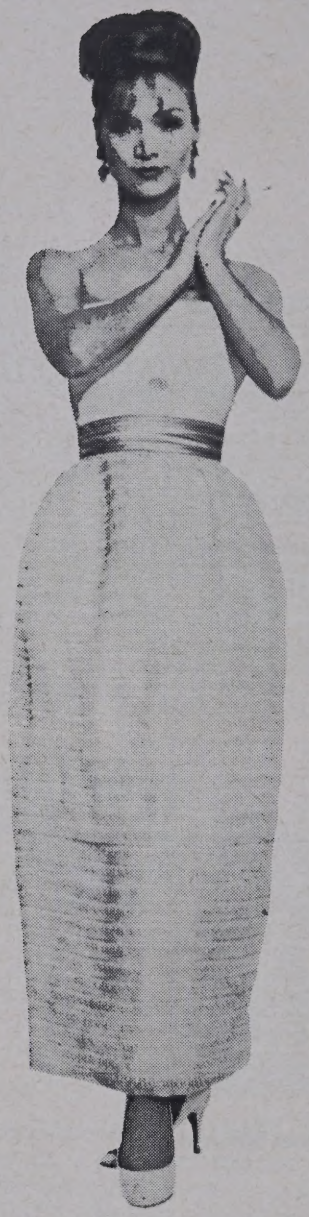
COVER PHOTOGRAPH
of Bobby Rydell, recording artist and star of the forthcoming movie, "Bye Bye Birdie."

TEEN HIT PARADER is published every six weeks by Charlton Publishing Corporation, Division Street, Derby, Connecticut. Entered as Second Class Matter April 24, 1943 at the Post Office at Derby, Conn. under the act of March 3, 1879. Second Class Postage paid at Derby, Conn. Copyright 1963. All rights reserved. Printed in the U.S.A. Price per copy 35¢; subscription 8 issues for $2.. Vol. XXII, No. 3, May, 1963. Authorized for sale in the U. S. possessions and Canada only. Member of Audit Bureau of Circulations. Not responsible for unsolicited manucripts, photos, cartoons, songs. All contributions should be addressed to Editorial Office, 529 Fifth Avenue, New York 17, New York and accompanied by stamped, self-addressed envelope. Advertising Representatives: Nicholas J. Pitasi and Joseph Castelli, 529 Fifth Avenue, 19th Floor, New York 17, N. Y.; William R. Stewart, 549 W. Washington St., Chicago 6, Ill.; Michael R. Simon, 8640 W. Third St., Los Angeles 48, Calif.



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DEAR EDITOR

letters from our readers

Dear Editor:
Is Joey Dee, featured in your January-February issue, any relation to my favorite movie actress Sandra Dee?
Terry Kamen
Albany, New York
No relation.
Editor

Dear Editor:
I think that smashing cars article in the March issue is a disgrace. Certainly there must be more constructive ways to raise money. Some of those boys swinging at that car really had murderous looks on their faces. I can't see any reason for printing such a story.
Mary McLaughlin
Cedar Rapids, Iowa
Any other reader want to comment on this subject?
Editor

Dear Editor:
I enjoyed the story about the teen judoists in the March issue, but I still don't understand why a girl would want to take up such a grisly sport.
Sandy Rice
Gainesville, Miss.
You never can tell when the art of self-defense will come in handy.
Editor

Dear Editor:
Your story on Johnny Crawford was very inspiring to me. He sounds like a great guy – someone I'd really like to know. Johnny's description of the fun and enjoyment he has on the set of "Rifleman" has encouraged me to study to become an actor. Your article gave me the extra push I needed.
Richie Marchez
Denver, Colorado

Dear Editor:
My friend and I had an argument about the letters you print. She says they come from real people and I say you make them all up. Who's right?
Marty Cabot
Homestead, Florida
We printed your letter. Does that answer your question?
Editor

Dear Editor:
I went to see "The Longest Day" after reading your review in the last issue. It was good, but I wish Dick Beymer had had a bigger part. I think he's great.
Eunice Johnson
Dallas, Texas
So do we! See page 28.
Editor

Dear Editor:
I liked your picture story on Johnny Hallyday. It's interesting to hear about the big singing stars of other countries. Please do more stories like it.
Diane Hall
Harrisburg, Pa.

Dear Editor:
I enjoyed your article on George Maharis, but you had the name of the album recorded at the session wrong. It should have been "Just Turn Me Loose."
Janice Zalesky
Union, N. J.
You are so right. The original title, as reported, was "Turn Me Loose." Epic Records added the word, "Just" after we had gone to press. Sorry.
Editor

Dear Editor:
You print many stories about singers, but you've never done one on Paul Anka. I don't think that's fair. He's very important.
Patricia Nice
Miami Beach, Florida
Paul Anka was featured on the cover of our November issue, with a story inside to go with it. Where were you? You need not search for the back issue, though, as there will be another story on him in our next issue.
Editor

Dear Editor:
I didn't like your story on Ryan O'Neal. He's not that interesting, and he's not my type of guy.
Laura Zimmerman
Forest Hills, N. Y.
"Everyone to his own taste," said the old woman as she kissed the cow.
Editor

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—Albert Sipple, E. Greenville, Pa.

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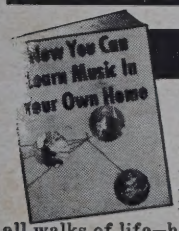
—Miss D. McGee, DeValls Bluff, Ark.



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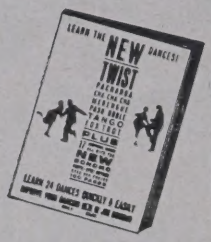

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FILM FARE

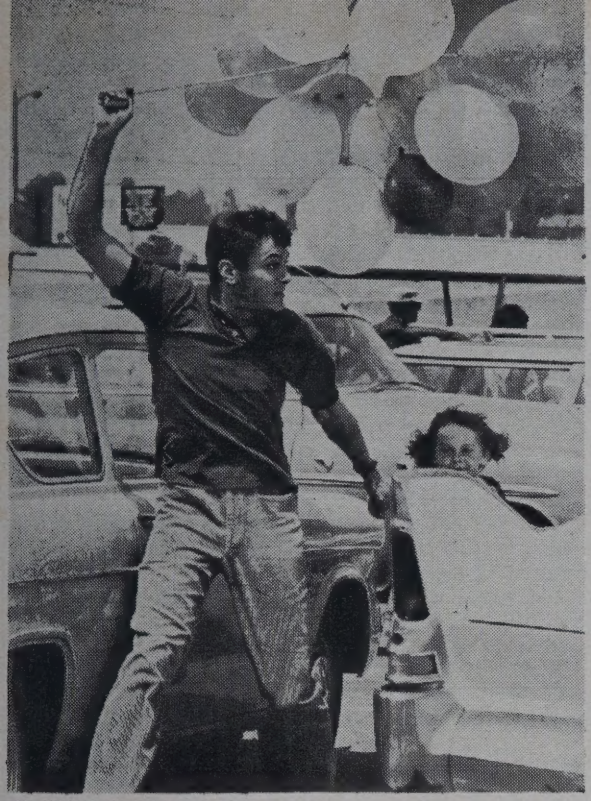
recommended new movies

40 POUNDS OF TROUBLE is a six-year-old girl left by her dad in a Lake Tahoe, Nevada gambling casino managed by Tony Curtis who is efficiency personified. Tony is a fanatic for neatness and order, and a distruster of women from way back. This mildly misogynistic attitude is aggravated by the fact that his ex-wife is suing him for alimony in California and he can't step over the state line without being pursued by detectives. You can imagine the effect of one small untidy female on his life. Nevertheless she soon has the run of the hotel (except for the gambling rooms) and Tony melts under her appeal even as he lays down the law. She also paves the way into his heart for a big girl (Suzanne Pleshette) who is singing at the club. His capitulation is complete when he takes both girls to Disneyland (in California). It's a regular undercover escapade with a final chase reminiscent of the Keystone Cops. As a matter of fact, the Keystone Cops do get into this Universal-International picture in color and Panavision.

HOW THE WEST WAS WON is the second story film in Cinerama. The vast sprawling tale of the development of the American West is well suited to the massive screen. It follows a New England family from their rocky farm through the newly opened Erie Canal to a settlement in Ohio. One of the daughters (Carroll Baker) snares a trapper (James Stewart) passing by on his way to Pittsburgh, and she stays in Ohio. The other (Debbie Reynolds) becomes a dancer in St. Louis. From there she takes a wagon train to California during the Gold Rush and soon finds herself involved with a tinhorn gambler (Gregory Peck). The fortunes of these people and their children through the Civil War, the building of the transcontinental railroad and the coming of law and order lend a personal touch to history. There's also a lot of exciting action from the romantic history of our American West. A host of stars and a panorama of magnificent scenery in color make this MGM film, narrated by Spencer Tracy, a heart-stirring view of pioneer struggles.

MUTINY ON THE BOUNTY. From the moment that Marlon Brando, dressed in the satins and laces of an 18th century dandy, steps on board H.M.S. Bounty in Portsmouth harbor and, in the drawling accent of a well born Englishman introduces himself to Captain Bligh, you know you're going to see an unusual interpretation of the famous leader of the 1789 mutiny, Fletcher Christian. Brando's Mr. Christian is an upper class snob who gradually comes to realize that the brutalities of the infamous Bligh are not to be borne by honorable seamen. Bligh, in a fine performance by English actor Trevor Howard, is a man with such a narrow-minded view of duty that in order to accomplish his mission — transporting breadfruit trees from Tahiti to the West Indies for an important economic experiment — he will not hesitate at any cruelty. He believes the law of a captain must be enforced by fear. But this is more than just the story of a mutiny. The Bounty's voyage to Tahiti is a strenuous and exciting trip. This MGM film is in technicolor and shown on a wide screen.

SON OF FLUBBER, or return of the absent-minded professor, is the sequel to Walt Disney's film about that hilarious addition to science fiction, flying rubber. Fred MacMurray is back at the burbling beakers in his garage laboratory with a new product — flubbergas. He believes that a concentrated beam of the gas will create rain and naturally, his experiments get him into plenty of hot water. Tommy Kirk as his assistant has a few ideas of his own about flubbergas, involving an invincible suit for the college's football team, and comes in for his own share of trouble. Keenan Wynn, the man who wants to foreclose his mortgage on the college, chortles in the best villain tradition and views the difficulties with great glee. It takes a lot of laughs to make this Buena Vista film come out all right in the end.



40 POUNDS OF TROUBLE

THE WEST WAS WON

MUTINY ON THE BOUNTY

SON OF FLUBBER

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You probably had a reason for not attending or not finishing high school. But what about your future? When times are bad, people who lack an education are among the first laid off—the last hired.

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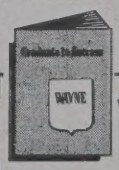

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Connie Francis Discusses Dating

Tucked away in a special corner of my souvenir drawer is a little paper bag containing a few pieces of soggy popcorn and two movie stubs, mementos of my first date.

Sometimes I take it out and look inside again just for fun, and the whole night comes back to me — the joggly bus ride downtown, the big marquee with "It Should Happen to You," starring Judy Holliday and Jack Lemmon. I even remember the second feature, "Frances Joins the WACS," with Donald O'Connor, and I especially remember the cartoons . . .

But now we're getting ahead of the story.

In my junior year, I switched from Arts High in Newark to Belleville High, near where we had moved. The first day, I saw the editor of the school paper in English class, and by five o'clock I was the star reporter.

I really did have an interest in journalism, but let's put it this way: If he'd been editor of the yearbook, I'd have been pasting class pictures instead.

At the first reporters' meeting, I volunteered for the hardest stories and begged to do extra work — after hours. From then on, if I didn't have to go to New York for television, I closed up the school and even took the janitors home when my father picked me up in the car.

The editor was duly impressed. Three weeks to the day, he asked me for a date, leaving only one other obstacle standing in the way of freedom of the press: I still had to get permission from home, which meant a real crisis for me, because up to that time my parents had only let me go out in groups.

So, of course I went at it all wrong. I stormed into the house with a chip on my shoulder and thunder in my voice.

"I want to go to the movies with my friend!"

My mother shrugged. "I don't care. Fine."

My father barely rustled his evening paper.

"But" — some of the fight went out of my voice — "the friend is a — boy."

My mother frowned and my father lowered his paper. They looked at each other. Then they looked at me. "Do you have to?" my father said ruefully.

"I won't die," I replied dramatically, "but I'll be very unhappy, moody, and miserable for weeks if I don't!"

Well, they never actually said no. My dad coughed and grumbled, so I took it to mean yes. And then, with this somewhat fuzzy victory on the side of justice, I proceeded to become a nervous wreck.

When the big night finally came, it took me three hours to get dressed, and even then I was ready hours ahead of time. Everything had to be perfect, so everything went wrong. My stockings ran and I had to wear a pair of my mother's, which were three sizes too big; my white suit got very wrinkled from my sitting around in it so long; there was a spot on my white handbag that wouldn't come out.

As for letting my date meet my parents — he never even got past the door. I sat next to an open window on the pretext that it was very warm, and when I heard him coming up the walk, I yelled, "Bye!" and ran out.

"Hi, Connie," he said with a puzzled smile, "why did you run out so fast?"

"Because we're so late!" I panted. "We have to walk four blocks down that big hill and then wait for the bus and — and — everything!"

Well, we got our bus and started to talk, and I began to relax. We got to the movie in plenty of time, thanks to you know who. My date bought popcorn in a lordly manner and we sat down — near the front, since he was the near-sighted, studious type.

I snuggled beside him happily. My first date! Halfway through the first feature, he held my hand. I was thrilled. It was more than I'd dared to dream.

But such a beautiful relationship could never last. It did to the end of the first feature, and even through the "News of the Day" — but then came "Mickey Mouse."

To me it was just a silly cartoon, but to him — my idol — my hero — it was a riot. I mean, it really broke him up. He started to laugh — but not just an ordinary, normal laugh. It was loud and awful, the kind that makes people turn around to look. Well, I couldn't bear having people stare at us, and in two seconds flat my hero became my ex-hero. Completely mortified, I shrank lower and lower in my seat. The next time he passed the popcorn, I took it, disentangled my hand from his, stood up and mumbled something about the ladies' room, walked straight out of the theater and took a cab home!

It took weeks to get back in his good graces, and just about as long for me to get over that hideous laugh. When he finally did ask me about it, I said airily, "Oh, you wouldn't understand" — which was probably better than telling the truth. To this day, I still haven't gotten over the memory of that first fiasco, and yet — I wouldn't part with that soggy bag of rancid popcorn for all the evenings with all the celebrities in the world!

WHAT TO WEAR

The most important requirement on a date is good grooming. First impressions count, and since there's not enough time on a first date for him to find out the exact depth of your mind or how sensitive, understanding, and lovable you are, you have to make sure he likes what he sees enough to call back a second time.

For casual dates, wear your prettiest skirt and sweater combo. Big Saturday nights call for special finery, and when you're not sure whether it's dancing, a show, dinner, or all

From the book, FOR EVERY YOUNG HEART, by Connie Francis. © 1962 by Connie Francis, Published by Prentice-Hall, Inc.

three, a basic outfit, dressed up with pearls or a wispy scarf, should do fine.

What you wear always depends on what you'll do and how the other kids dress. The only absolute "don't" in my book is slacks. Never wear slacks on a date, unless it's a rugged outdoor picnic or an evening at an amusement park. Otherwise, I think slacks are an insult to a boy.

If you buy something new for the occasion, try it on with time to spare. Check hems, buttons, snaps. That goes for accessories, too. Alterations should be finished the day before. It's terrible to press the panic button 15 minutes before your date walks in, and the whole evening can be affected as a result.

So now you're out the door. Mom and Dad have turned back to TV. You're on your own.

HOW TO ACT

Do you shiver or relax? Sometimes I'm so nervous on a date I can't think of anything to talk about. Then when I get home, all sorts of brilliant ideas come to me, and I end up talking to myself.

There'll be times when you just can't help the way you feel, especially if you like someone a lot. The more I like a boy, the less witty I am. The more I admire him, the less of an impression I try to make. If I really like someone and have an intense respect for his intelligence and worldiness, I may even become completely giddy or utterly mousey. There's no way of predicting.

But when you do meet someone new, the quickest way to find out about him is still just to ask. Most people appreciate being asked to talk about themselves.

Three weeks ago, a boy I met in Europe took me out to dinner. I knew very little about him, except that we had worked together for two hours on a show once in Germany, and he seemed nice then. So after we got to the restaurant and had a chance to talk casually for 15 or 20 minutes, I said, "Now, tell me about your family." "I haven't any," he replied. "Oh," I said, "I'm sorry. May I ask you about it?"

So he thought for a minute, and when he saw my interest was sincere, he said, "My mother died when I was a year old and my father disappeared. I was brought up by strangers."

That one question told me more about his life than anything else we could have talked about all evening. So if you show a genuine interest in someone, if you ask questions not because you're prying but because you really care, most people will open up gladly. I've never known it to fail.

There are certain questions I always like to ask, if there's enough time and privacy, because they encourage a person to tell so much about himself. One is about his family. Others include, "Are you a lonely person?" "Are you happy?" "If you had 48 hours to yourself, what would you like to do most?" I'd much rather find out about a person myself than have somebody else tell me.

Then, for those rare but crucial times when you feel nervous or your mind refuses to work, when you can't trust yourself to be spontaneous, and the conversation needs a lift — it's simple. I save up anecdotes.

These are little stories that always get a good response, whether you tell them to someone in show business, politics, or high school. Sounds tricky, maybe, but sometimes it's just the thing to break the ice for both of us. Maybe it tells him a little bit more about my personality and puts me more at ease because it's something I can talk about confidently — but never more than once to the same person! (Just between us, I keep ten or twelve handy all the time.)

Of course, the best way for a girl to be interesting to a boy is to be interested in him. I've sat through many an evening not knowing what on earth my date was talking about, but just nodding and smiling and looking at him very, very intently, and occasionally putting in a word of my own like "Really!" or "My goodness!" — and he's walked away thinking, "Gee, what a brilliant conversation we had!"

None of this means that it pays to turn into a conversational robot. There's no substitute for conversation that sparkles, and when two people are genuinely interested in each other, the talk takes care of itself.

A KISS GOODNIGHT

We really can't go on until we get this settled, can we? The question is: On a first date? And the answer is: If you like him enough — yes. If you don't, I don't have to tell you.

But it's always seemed to me that any boy who drives me to the door, gets out, opens my door, helps me out, escorts me up to the house, stands me in front of the door, and then wants a kiss is the worst. A kiss has to be spontaneous, something you both feel, not a duty to be performed because he spent six dollars for the evening.

I can't do it, and I say so. They get all ready, put their arms around me, and I look them in the eye and say, "How about next time?" Some say, "All right," and walk off looking crestfallen. Others ask why, and I tell them: "Because I'd rather have someone kiss me at the right time and the right place, and I don't think this is it."

Anyhow, not only does a kiss on a first date not compromise a girl's reputation, but nowadays a boy expects it. That doesn't make it right, of course, but it doesn't make it wrong, either. A girl knows instinctively the kind of boy she can trust and the kind she can't. She can sense when a boy respects her, and if a date doesn't have any real feeling of warmth and friendship for you, he doesn't deserve a kiss — or a second date, either.

The one unfailing way to let a boy know you like him is this: Tell him. I believe in letting a boy know in a very lighthearted, casual way that won't embarrass either of us. I don't wait until we get to a dimly lit restaurant or until he kisses me goodnight, because that puts him on the spot. But when we're standing in line for a movie or waiting to get into a restaurant, I'll say: "Know something? I like you," very casually, then change the subject. If you like someone, it's always nice to let him know, but let him take it from there.

As for the ideal way to let him know you enjoyed the evening, that can be summed up in two words: "Thank you."

HOW TO SAY NO

The average boy is easy to turn down. But if he likes you too much or hasn't had much experience with women, he needs an extra hint.

Over the years, I've developed a certain approach that helps me to say either "no" and mean it, or "no" with a "yes" for the future implied. Suppose Jim phones and you can't make it Saturday night, but hope he calls back. Well, you can say, "Sorry, I'll be busy that night, but I hope we can get together another time soon."

If you don't care to go out with him now or ever, don't keep him hanging with "I don't think I can make it," or "I'm going to be busy." Just, "Thanks very much, but I don't think so," is the thing to say. It's really quite obvious.

In rare cases, a boy gets phoneitis, no matter how many times you refuse. One actually said to me recently, "Well, what do you have to do? Can't you make it the next night?" and I was forced to say, "I'm sorry, but I'd rather not see you." But that's absolutely the last resort. In most cases, a girl should always feel complimented when a boy takes the trouble to call and ask her out. She should always treat other people's feelings with velvet gloves, especially when it's

someone who likes you, because then he's extra sensitive and more easily hurt.

Remember, it's a lot easier for you to say, "No, but thank you," than it is for him to get up the nerve to call.

THE LAST OF THE FIRST

Well, it was a great evening — at least, you thought so. You both had so much in common — at least, you hoped. But no matter how close you sit to it, the phone won't ring. One date, and that was the end.

Well, you'll survive, for one very important reason: you're not in love. Nobody can be in love after just one date, whether you believe it or not now, and that's why an uncooperative phone is your cue to forget about it — after you review the evening.

There are many reasons why a date bombs. Sometimes, as far as you're concerned, your personalities were made for each other, but as far as he's concerned, there's nothing of interest. It might have been something you did or said, or it might have been something you didn't do — something small and thoughtless — and you'll never know what it was.

Or maybe you didn't do anything wrong at all. You simply can't be compatible with 100 per cent of the males you meet, and you can't set every boy's heart aflutter just because he takes you out once.

No woman, no matter how beautiful, talented, or glamorous she is, can cast every man she meets under her spell.

So don't be discouraged. You may go out with Harry, who can't stand your giggle, but along will come Joe, who'll adore you for the very same reason.

STOOD UP

Anyone who stands a date up must be a complete idiot, and I wouldn't waste my time on him. You can't even think of going out with him unless he has such a fantastically legitimate excuse that it brings tears to your eyes.

If you do accept another date without having the marvelous excuse, you're just saying, "Let me be your doormat."

IN A CROWD

The current "Code of Ethics for Teenagers" says that a boy and girl all by their lonesome is the absolute end. But it isn't. There are other types of dates the Code ignores, but I don't.

For instance, before boys and girls go out alone, they should date in groups with other friends. At the age of eleven or twelve, it's not natural to feel comfortable with the opposite sex. A sense of ease has to be acquired. Chuck and Rhoda get along fine flirting and passing notes in seventh-grade English class, but dress them up and send them off to the movies alone together and suddenly they feel awkward. Add a few youngsters their own age, and they relax again.

Once you can laugh with a boy in a group, you'll feel a lot more adequate when you do finally go out alone with him. Besides, parents often approve of group dating long before they'll okay single dates.

DOUBLE UP

A double date is a fine way to find out if Bill really is the kind of boy you'd like to spend time with alone. So don't pass up the offer when your girl friend has a friend who "has a friend. Besides, four's not a crowd; it can add up to twice as much fun.

DUTCH TREAT

Out. Not under any circumstances should a woman touch one nickel of her own money on a date, unless she's stranded 50 miles from home and her date needs 15 cents for a subway token. But why get in such a silly fix, anyway?

As one girl put it: "My boyfriend is very sweet, but very broke. Should I pay?" My advice to her is take a long walk, then go to the corner and let him buy you a very cheap soda with two straws, and skip that movie you've been dying to see.

I've gone out with plenty of boys who were broke. It just meant we had to use our imaginations a little bit more. When a date doesn't have money and tells me so, I'm just as happy sitting in my basement, playing records and talking. One time I did offer to loan a boy money to help him over a rough period, but all it did was ruin a beautiful friendship.

As for the boy who expects you to pay: This type had better forget about girls altogether until he learns to stand on his own two feet.

PICK-UPS

This can be serious or not, depending.

Once I met the nicest boy at the roller-skating rink. We were both about fourteen, and he came over and started skating with me.

"Hi," he said, "I'm Jimmy."

"I'm sorry," I told him, smiling warmly, "I can't talk to you."

"Why not?" he asked, intrigued.

"Well," I said lightly, "we haven't been introduced."

He grinned. "Wait a minute, I'll call my friend over."

So his friend skated over, and Jimmy said, "Harry, will you introduce me to this girl?"

Sure, it was playing coy, but Jimmy got the idea. I was dying to skate with him, and you can call it a pick-up if you like, but I didn't get into his friend's car afterward and he didn't expect me to, because it wasn't that kind of pick-up and he knew it.

Another time I was sitting with a girl friend in a milk bar in Belleville when two boys walked in. One came over, and without any attempt to introduce himself, said, "Mind if we join you?"

We said, "Gee, we'd love you to, but we don't know you." He shrugged and walked off without a goodbye. Obviously, we weren't the kind of girls they were looking for.

What if we had said yes? A girl who goes out deliberately to get picked up lives dangerously. And most boys will assume that she's what she probably is.

There are certain places a girl should never go alone, or even with another girl — certain hangouts, bowling alleys, bars, and other places where boys gather and girls don't.

Parties at a friend's house and dances are ideal for meeting people under good circumstances, because that's the point in the first place. If that cute boy with red hair and freckles comes over and says, "Hi, can I have the next dance?" you'd be crazy not to say, "Of course!" And maybe, after a few more dances, he'll ask you to go out with him.

Fine. You've had time to size each other up. Maybe he's even a friend of somebody you know. You can tell after a few dances and a long chat by the Coke machine whether he's the kind of person you'd like to see again.

I refuse to believe the age of chivalry is dead, and if it is, it's for only one reason: Women have killed it.

I think every man instinctively wants to protect a woman — not because society tells him to, but because he's a man and taking care of a woman makes him feel more manly.

So the first thing anyone has a right to expect on a date is

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MASCOT MADNESS

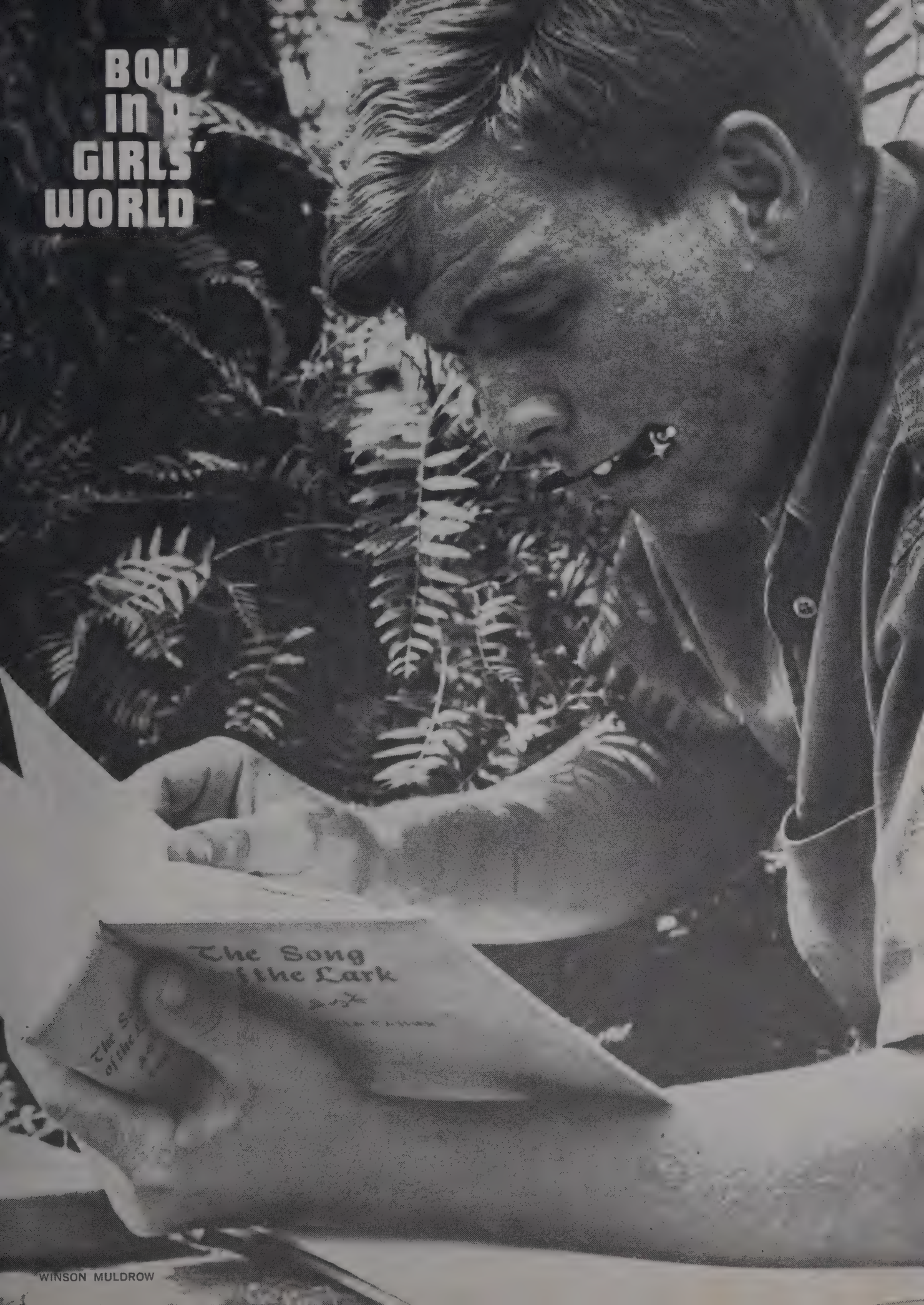
Club mascots can be a lot of fun — especially if they happen to be attractive members of the opposite sex. And the most fun of all is had by the person lucky enough to be chosen for such a mascot position. Two such fortunate teen agers are Karen Brunjer, 17, of Bethpage, New York, and Jim Hilton, also 17, of North Hollywood, California, shown here with some of their respective club members. Karen is sewing athletic letters on sweaters, and Jim is saving a barefoot gal from scorching her feet on the hot pavement, in an extremely chivalrous manner.

Both the Laudettes club of North Hollywood, and the Omega Tau Kappa fraternity of Bethpage select their mascots from among those who go steady with members. The mascot should, of course, be willing to lend an ear, a hand, or a car whenever needed by any and all members of their group, but "time out for romance" is also permitted upon occasion (as shown at left). Jim (known as Kemo by his girls) is often required to act as a chauffeur, but his expression seems to indicate that there are worse fates than being crowded into a car with a bevy of beautiful girls. Karen, on the other hand, is learning how to drive under the tutelage of her masculine retinue. This is only fair, of course, since Karen is the official dance instructor for the whole fraternity. Both Karen and Jim spend many hours dispensing sisterly and brotherly advice as needed; they are often called upon to patch up things when a member's romance begins to fall apart. Their special talents are also required when group functions are in the offing. Jim wields a hammer to help decorate for an elaborate party, while Karen assists with the planning and buying of food for similar occasions. These mascot duties keep Jim and Karen hopping, but both find time for many other activities as well. Jim, an ardent athlete, uses some of his spare time to run his own car washing and waxing service. Karen, on the other hand, is a cheerleader, a reporter for the school paper, and an officer in several school organizations. Both of these popular mascots also do very well in school. This means that they must occasionally sneak away from their happy groups for a little private studying, as shown on the following page.

FOR LEA

GIRL IN A BOYS' WORLD
JOHN CAMEOLA

BOY IN A GIRLS' WORLD



WINSON MULDROW

Group singing is a popular pastime with both groups of teen agers, and each mascot plays an important role in this activity. Jim, an accomplished guitarist, strums an accompaniment to the singing of the Laudettes. Karen plays the piano and adds her soprano tones to the harmonizing of the Omega Tau's. (One of whom has just hit a sour note in the photo on the left.) Both mascots also manage to be present for pledging activities, although there really isn't much either can do except commiserate with the victim, as Jim is doing below. Karen's culinary talents are very much in demand by the fraternity members. She often bakes birthday cakes for the group, but she doesn't allow tasting before decorating is complete (as one member found out when he got a shot of whipped cream in the eye). All in all, it isn't such a bad life either way.

NEW BOY IN SCHOOL

A SHORT STORY BY SARAH CROWELL

It all started Tuesday afternoon when Cal and I were walking home from school. We were discussing basketball in general, and Cal's chances of making All Conference in particular, when we caught up with Marcia Adams. She had been all but standing still since she'd turned and spotted us half a block back. □ *"Oh, hi, Katie," she cooed, as if she were pleasantly surprised. We live three doors from each other and are considered by our parents to be devoted friends. Actually, we used to throw sand at each other at the playground and things haven't improved much since then. "I was just thinking how marvelous you are at being in the right place at the right time."* □ *If she expected me to ask for an explanation, she was crazy. However, there was Cal. He didn't have to say anything, just look interested.* □ *"Have you seen our new junior yet?" she asked him. "He's a living doll. And guess who he was walking down the hall with this afternoon?" she added, looking right at me. "I'd watch out if I were you, Cal, the way he was looking at her."* □ *"Well, if you like big ears," I responded casually. "Why don't I introduce you tomorrow? I'm sure you'll like him; he's just your type."* □ *"That's all right, dear; I wouldn't want to spoil anything."* □ *The mutual snarls that followed this exchange were so civilized that only a female could spot them. Marcia has been openly (openly to everyone but him) pursuing Cal for months, and she's getting a little desperate in her attempts to break us up. It occurred to me that it might be to my advantage to sic her on the new guy, but he would be a nice catch and I didn't feel like doing Marcia any favors at the moment. I took Cal's arm pointedly and said, "Sorry we must run. Cal's absolutely got to be home by four to pick up the car and meet his father's train."* □ *"I do? Yeah." His last word was the direct product of a long thumbnail digging into his wrist.* □ *Cal isn't the most talkative person in the world under any circumstances; when he's thinking he forgets about speech altogether. So after one almost silent block I knew that Marcia's little seed had taken root and was growing like mad. Finally, he said, "Katie, about that guy, uh —"* □ *"His name is Dick Mason and he's just transferred from Miami. When he asked where the chemistry lab was, I happened to be heading there, so I had to walk with him, didn't I?"* □ *"Sure, but —"* □ *I couldn't imagine what he could possibly add, and apparently neither could he. "Of course*

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CHARLES MIKOLAYCAK

Cl★m K★diddleh★pper

Clem Kadiddlehopper (Red Skelton) was very nice when I asked him what to do with my new-found success. He told me that a bird in the hand is like a bird on the brain, or, to put it another way, save your money because you never know when the cuckoo bird is going to get you.

BOBBY RYDELL INTERVIEWS...

When singer Bobby Rydell began work on "Bye Bye Birdie" he planned to be in Hollywood for a month. Sixteen weeks later he was still there. The film's producers thought him so funny, his part, that of Hugo Peabody, was vastly enlarged. Bobby was flattered by all the advance praise, but was equally confused by his sudden success. Being no slouch, he went right out to get some advice. Here's what he got, in his own slightly-edited words . . .

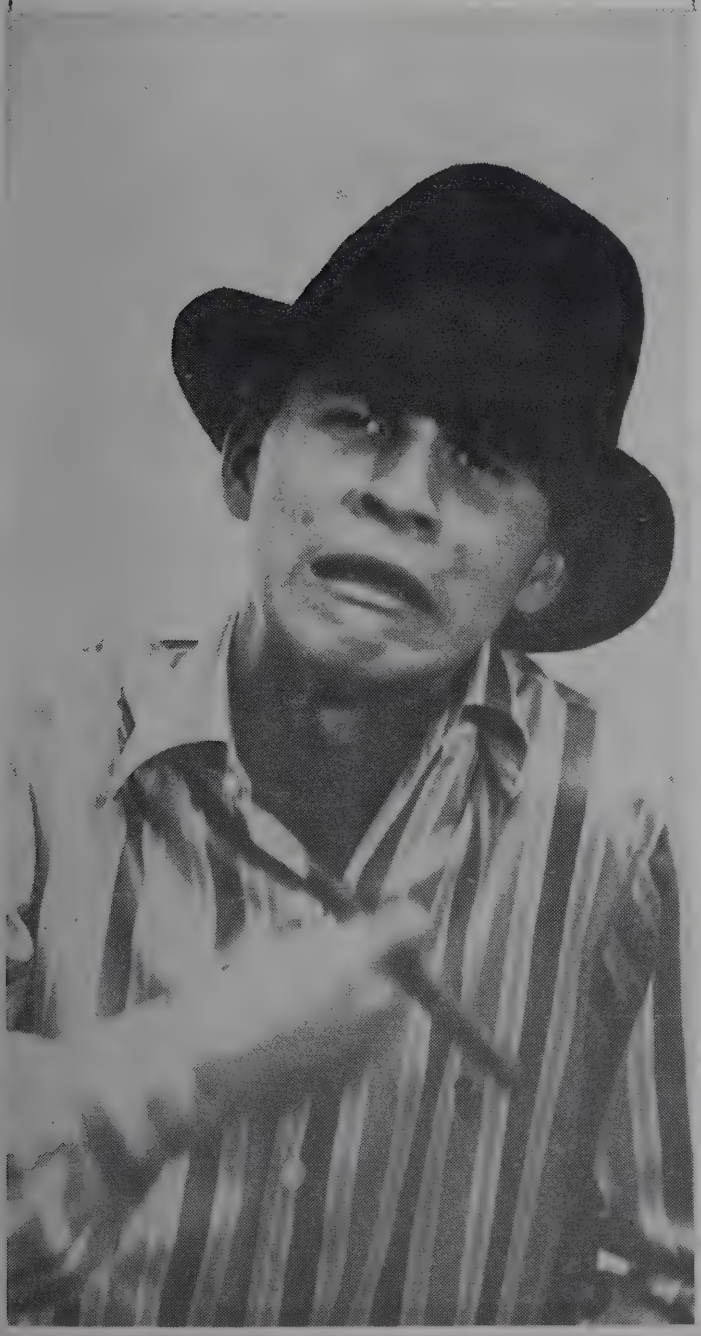
BILL KOBRIN

EDW★RD G. R★BINSON

Edward G. Robinson began by asking me if I was a wise guy. I hastily said no, and our talk went along smoothly until I mentioned "Birdie." Then he grabbed me by my thin neck and accused me of being a stool pigeon, or something. So I left without even asking his advice.

BAR★Y FITZGE★ALD

Barry Fitzgerald, who I met while going under the pole at a Limbo party, said, "Well, now, let me take a good look at ya, ya rubber-faced kid. What ya been up ta?" I said I had just been to my accountant's to count my money. Then, he passed on. I don't know which way he was going.

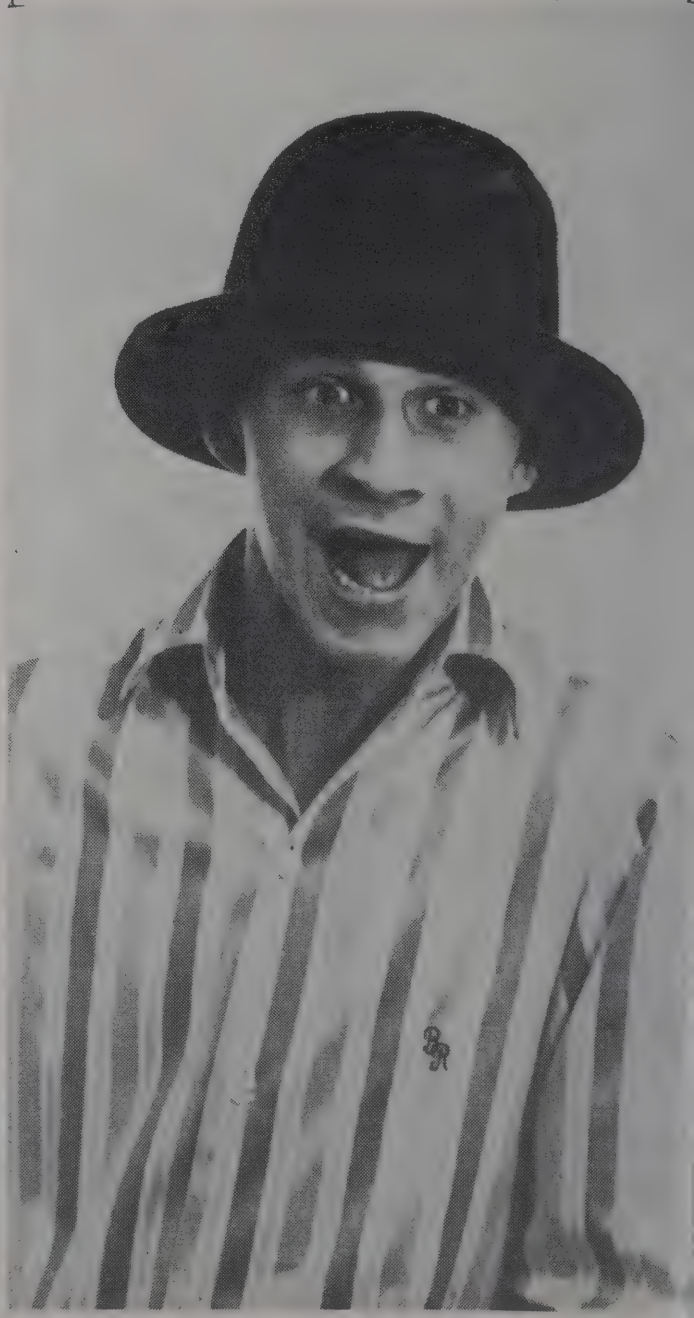


CA★LIFL★WER McPU★G

Now here's a weird one. I asked Cauliflower if I should go out on studio-arranged dates, and he asked me if I wanted a fat lip. I inquired about his hat and he explained that he wears it because his head stops where his hat begins. I didn't believe him until he took his hat off.

FRA★k FO★TAi★E

Frank Fontaine offered me some solid advice. I really appreciated it, too, after the runaround I had been getting. In fact, I was so fascinated by what he was saying, I completely forgot everything he said. I didn't like Mr. Fontaine.

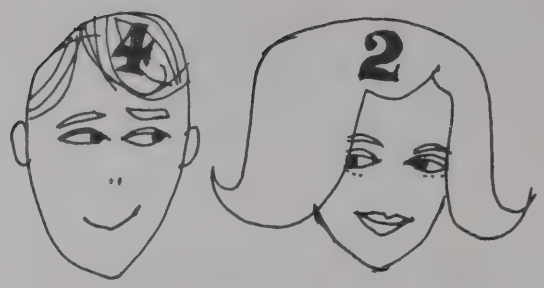


JE★RY LEW★S

I didn't get much out of this guy. He talked through his nose, and it was hard to understand him. He did say something about a starlet, but he might really have been saying, stop it. I was taking swings at him with one of the golf clubs. He must have forgiven me, because later he wanted to give me some candy.

RIC♥ARD BURT♥N

Richard Burton stayed like this during our entire conversation. I thought he was peeping through a keyhole 'till he explained that he had been a bad boy so his wife made him stand facing the wall at least two hours every day. Generally speaking, I don't think actors are very good sources of advice. They're mixed-up.



HOW DO YOU MATCH UP WITH HIM?

BY MIRIAM BENEDICT

LOIS LOVELY
3691 364537 = 47 = 11 = 2

DAVE DASHING
4145 4118957 = 49 = 13 = 4

LETTER			NUMBER VALUE
A	J	S	1
B	K	T	2
C	L	U	3
D	M	V	4
E	N	W	5
F	O	X	6
G	P	Y	7
H	Q	Z	8
I	R		9

To determine your number, write your name in well-spaced letters as shown above. Then look at the chart to find the number value of each letter. A, J, and S, for example, each have a value of one. Write the value numbers under each letter of your name, then add them all up to get a grand total. (Lois Lovely is 47, Dave Dashing is 49.) Your final number can have only one digit, so you must continue to add each number of the total together until you have a single figure remaining. That is your number. (Lois Lovely is a 2, Dave Dashing is a 4.)

One of the most fascinating of all number games is that which tells you how you're going to get along with that dreamboat in your life. The science of numerology can tell you about his basic traits, and can give you a clue as to how you two will add up. It's always interesting to notice how our personalities seem to be affected by the individuals with whom we associate. One boy makes you feel tongue-tied, another brings out all the siren in you. It's particularly annoying when you'd like it to be the other way around! Numerology won't cure the situation, but it can show you what to expect, and maybe give a hint or two as to how to deal with it.

In general, persons whose names add up to even numbers will be harmonious with those whose names also add up to even numbers. If, for example, your number is six and his is eight, you will have an understanding of each other's ideals and viewpoints, but will still have individual ideas. According to numerology, this sort of number compatability is the most ideal. A couple whose numbers are exactly the same may agree so much on everything there is complete harmony, but not much excitement. However, it does make for a deeply lasting relationship.

The same rules apply for the odd numbers. Any combination of one, three, five, seven or nine will be pleasant, possibly lasting. The difficulties arise when odd and even persons are attracted to each other — and of course, it happens all the time! Still, life would be hum-drum if all associations were harmonious, and it would be a dull world if people were all alike. And if opposites attract, they do so for a reason. People who are poles apart can learn enough from each other to make life continually exciting and challenging.

To find out how you'll match up with HIM, figure the number values of your name and his as shown at left. Then look up your own number in the paragraphs following. You'll find indications of how you'll get along with all other numbers — particularly HIS!

If your number is one and his number is:

1. You're both highly individual. Learn to listen gracefully and let him take the lead. If you don't try to compete, you can be genuinely helpful to each other.
2. You have the initiative; he has the ability to go along harmoniously with you. He likes working with other people; give him a chance to show how cooperative he can be.
3. This is a magnetic combination, an almost ideal pairing. You understand each other practically without words.
4. This is one time you can safely take the lead. He'll be glad to go along with what you like, and if he sometimes takes over more than you intended, it's just because he's so thorough.
5. Let him do the talking. He likes a good listener. He also likes "projects." Maybe you could take up a hobby together.
6. Take it easy with this one. He's very serious, which is fine if you like art, cultural subjects, intellectual pursuits. He seems easy-going, but he doesn't realize how much he likes to have his own way.
7. Be moderate in your demands on him. He likes to be alone a lot. Although you're a leader, you also have the ability to let other people go their own ways. Use it with him; he'll appreciate it.
8. You'll have to talk everything over with this one. Together you can go far — but you'll go slowly. He has high ideals, and thinks you should have them, too.
9. He can be most sympathetic, or most discouraging. It depends on the kind of stimulation you provide. Since you're inventive and original, it will be up to you to set the tone of this relationship.

If your number is two, and his number is:

1. You are practically destined to carry out plans which he'll make — and he'll make them all the time! But since you like to cooperate, this combination could work out well.
2. This is that ideal combination: perfect equality, sympathy and trust. You can have friendship as well as affection between you, making for a perfect relationship.

3. He may try to make you jealous; don't fall for it. He's just trying to find some way to show you who's the leader in this team. You just go on being your charming, cooperative self; there's every possibility of building a good relationship here.
4. You can be strongly helpful to each other. He is patient and sincere in a relationship; furthermore, he welcomes domestic ties.
5. You'll have to do the cooperating for two here. Let him do the talking; give him the impression he's witty, clever, brilliant, and he's yours.
6. He not only likes to feel responsible; he really is. You two can make a marvelous team, particularly if it involves doing something for others.
7. Don't get in his way when he wants to be alone. You may have to boost his morale from time to time; do it with grace and willingness. He may come to depend on you so much he won't be able to get along without you.
8. You should have a lot of fun together. You have the capacity to work together efficiently, and will inspire each other with clever ideas.
9. This is one of those combinations where you can enhance each other's personality without even trying. He's imaginative; you're practical. If you learn to blend these traits, you can actually strengthen each other.

If your number is three and his number is:

1. You two will have to learn to concentrate on one thing at a time. Together you will have so much energy and vitality you'll be trying three things at once. Basically, it's a happy combination.
2. You'll have to learn to really "go steady" with this one. You're magnetic and bubbling; he's practical and balanced.
3. This can be a real mutual admiration society. You find each other charming, and are capable of learning from each other.
4. Don't complain when he wants to slow you down from some of your more flighty ideas. He may have some good advice for you.
5. This fellow wants to do it now, whatever it is. If you can learn to speed up to his pace, you may strengthen some of the more flighty aspects of your nature.
6. Potentially a very congenial relationship. Where you are playful, he's balanced. Take advantage of his steadying influence.
7. This is a mutually stimulating combination. Both of you will find yourselves more inventive, more original and outflowing with each other.
8. The watchword for you here is: follow. He can stimulate you to fulfillment of your highest hopes, possibilities you never dreamed of within yourself.
9. Unless you listen to what may seem to be pure hunches from him, this whole thing may peter out in a lot of talk. He has rare insight; don't belittle what he has to say, no matter how farfetched it seems to you.

If your number is four and his number is:

1. You may occasionally be irritated by what seems to be impetuosity, but it won't hurt you to be prodded occasionally. This could be a steadfast, and possibly a permanent, relationship.
2. You will understand each other to an almost unbelievable degree. No competition, and you won't know the meaning of the word friction. You bring out the best in each other.
3. If you learn patience, tact, and how to let him lead, you can have a really splendid association.
4. You can be very lucky together. You can find harmony with each other, and your plans should benefit others, too.
5. You have to be the balance wheel in this one. He's talkative and flighty. Let him talk — just see to it that your ideas are the ones that are carried out.
6. Alone, each of you is not half the person you are with the other. You can be a successful team helping each other in every way.
7. You're going to have to work hard to make a success of this relationship — but it could be worthwhile. You have lots of patience. Use it.
8. You'll have to keep each other from being extravagant. You'll have so much fun together somebody will have to put on the brakes. That's up to you.
9. This is where it pays to be practical. He isn't. But he'll appreciate it in you. He needs a balance, and you can easily be it.

If your number is five and his number is:

1. You're both bright and lively people, and together you'll make the sparks fly. You will learn a lot from each other, and have fun doing so.
2. What happens here is up to you. He will be quiet and unassuming with you, willing to listen and do as you say. Take the lead in this relationship.
3. Your qualities complement each other; anything you do together will be successful.
4. You'll attract him because you're so opposite from him! He admires your dash, and if you learn to adapt to his more practical nature, you can get along well.
5. Watch out for the temperamental outbursts! One of you will have to practice restraint, but it's a stimulating and potentially beneficial combination.
6. You can make him look good, feel good, and want to have you around, just by stimulating his intellectual powers.
7. Keep quiet most of the time, and you can have a warm relationship here. It may be difficult for you to do, but it will pay off.
8. He will be a most steadying influence in your life, and in turn will appreciate the spirit of adventure you bring to the combination.
9. This relationship should bring out the best in you. Your bubbliness will turn to genuine wit and humor, and in turn will stimulate his more serious nature.

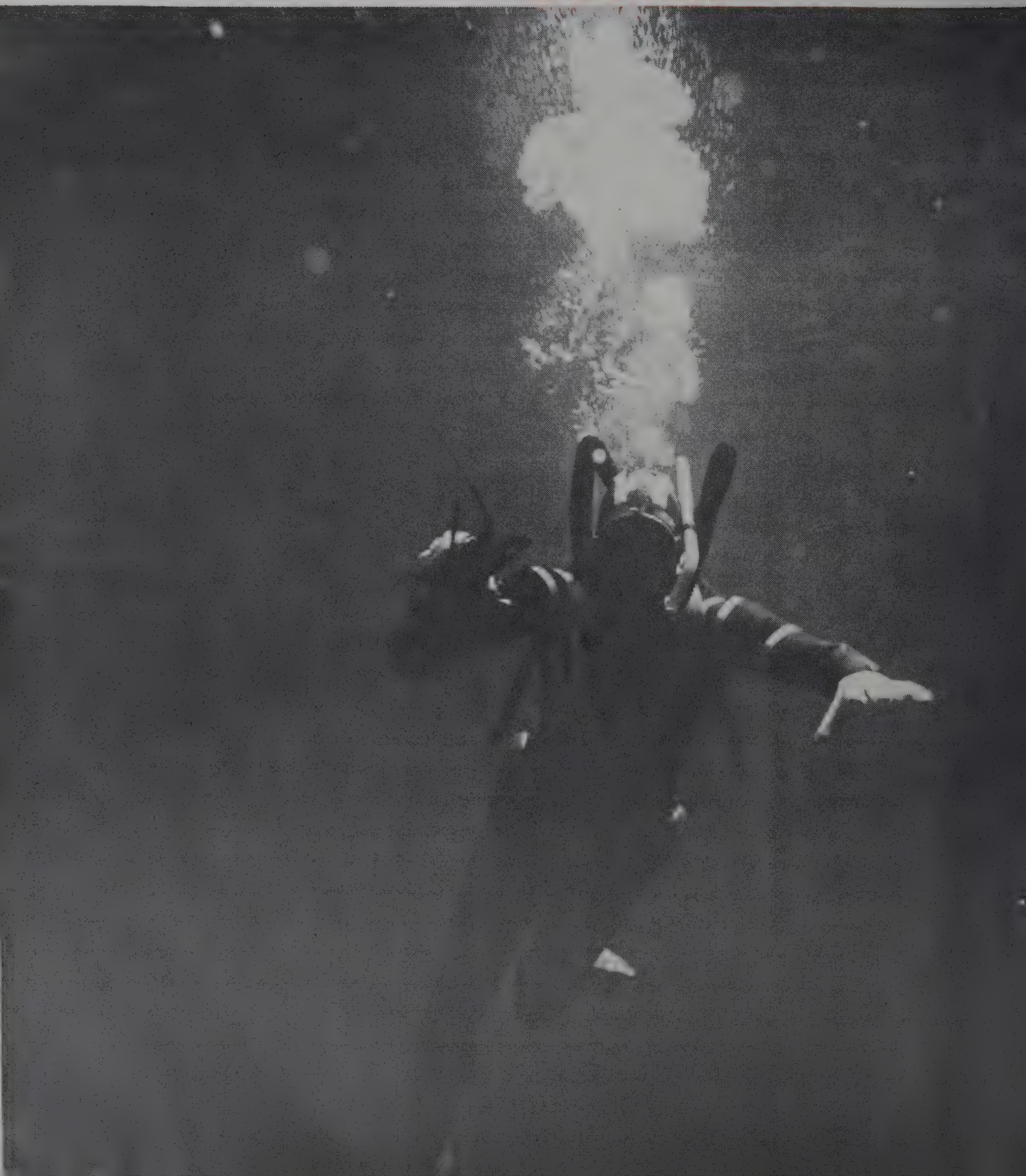
If your number is six and his number is:

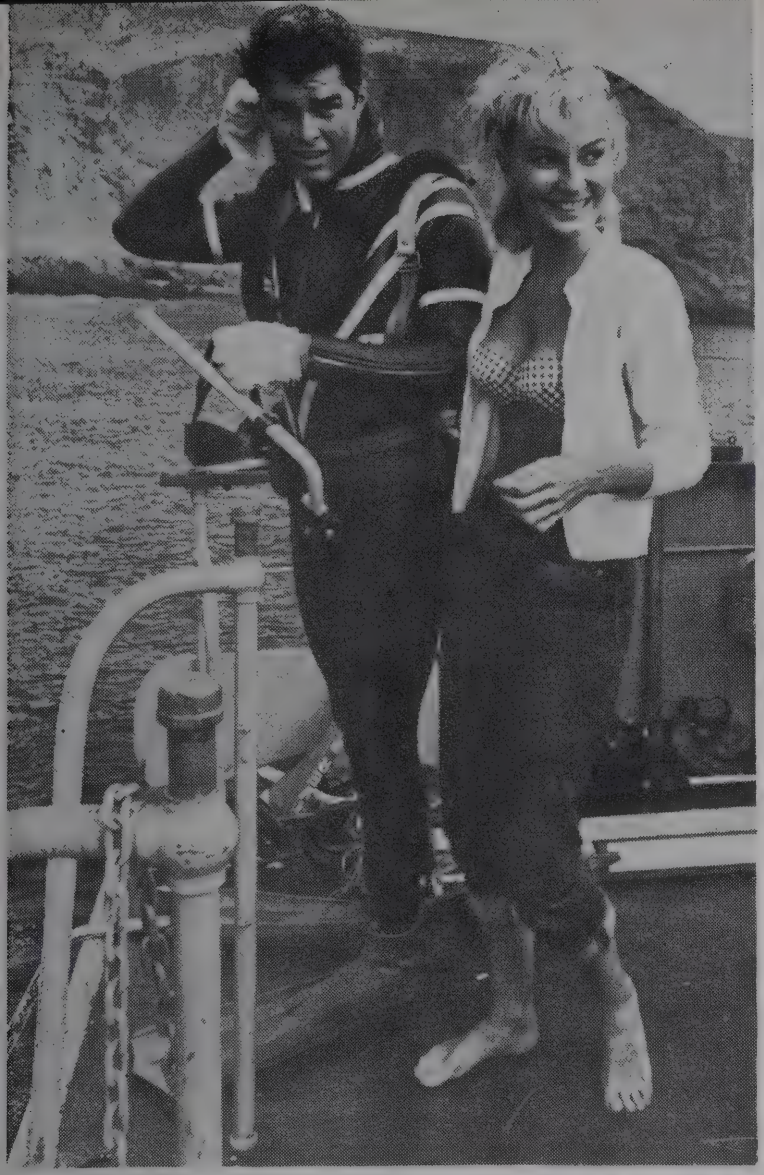
1. Let him think he's leading. You'll be doing all the real planning and probably a lot of the work in this relationship.
2. You'll be providing good ideas in this combination, and he'll be able to work them out. This makes for ideal teamwork.
3. You're probably more quiet than he is, but you understand each other. This can be a steady, long-lasting association.
4. You're both serious, and will probably like to work together. You'll be able to get on marvelously without even trying.
5. Listen to his advice; it'll probably be good. It may not be for everyone else, but you and he will stimulate each other to do your best.
6. Oddly enough, though you are both serious, you will will be able to stimulate each other to a lighter and gayer temperament. There will be genuine pleasure in this association.
7. If you're really attracted to him, you'll have to work hard to make a go of this relationship. You will find your personalities just naturally clashing, and you'll have to learn to give in to his wishes (and he to yours).
8. You'd better be sincere, or forget it. This combination has to be geared to a highly idealistic plane, or it will just naturally fall apart. / Continued on page 63

Be Feminine With Fragrance

Fragrance is one of the most valuable — and underestimated — of all beauty aids. It is the very essence of femininity which surrounds the wearer with an aura of romance. It has the power to create as well as to evoke memories. The girl who has learned to use fragrance wisely has taken a big step toward becoming an alluring woman. ■ The use of fragrance should begin with your bath. Scented soap provides a tip-to-toe base for making other fragrance preparations more effective and lasting. The same result is achieved if you use perfumed bath salts, scented bubble bath or fragrant bath oil in the water. These preparations help to soothe and soften your skin while adding delicate scent. After bathing, use a light dusting of fragrant bath powder or talc for a soft, fresh feeling. The scent of all these items should be lightly neutral or the same as your other fragrance preparations. ■ An often-overlooked type of fragrance is sachet, which comes in powder, cream, tablet or herbal forms. Hang it in your closet, sprinkle it in your drawers, or tuck it in your purse for that extra touch of feminine scent permeating over all. ■ Your most important fragrance is cologne, the light scent which should be used lavishly. Splash it on as an after-bath refresher; swab it on your hair as a quick wave set lotion; sprinkle it on your lingerie and hankies; smooth it on your hands to keep them dry and cool. Toilet water, which is slightly stronger than cologne, can be used in much the same way to envelop you in a subtle scent. ■ Perfume is the strongest, most lasting (and therefore most expensive) form of fragrance. Its application should be the last and lightest of all. Dab or spray it on your pulse points — behind your ears, at your wrists, at the bend of your arms, at your temples. Don't try to apply enough to last all day (it won't), but take along a purse vial for touch-ups as necessary. A piece of cotton saturated with perfume and tucked into your bra adds a delightful and surprisingly lasting fragrance note. Don't be too generous with your perfume or it will overpower you; but don't be too stingy with it or you will find it spoiling in the bottle. ■ Fragrance comes in hundreds of different scents. All of these fall into seven basic types: single floral, floral bouquet, spicy, woodsy-mossy, oriental blend, fruity, and modern blend. You will probably want to have more than one type — perhaps a woodsy-mossy for outdoor and sporting occasions, and an oriental blend for romantic evenings. But once you decide on a type, the scent itself should be chosen very carefully. ■ The fragrance you wear denotes you, so select one which fits your own personal taste, your personality, and your body chemistry. Don't be swayed by "best-sellers," for what smells delicious on someone else may be all wrong on you. Test and experiment with various fragrances until you find the one which is best for you. Then make it a habit to use it daily for that unmistakable and irresistible feminine appeal.

SCUBA DIVING WITH RICHARD BEYMER





PHOTOS: WINSON MULDROW

Scuba diving is named for the life-giving tank of air strapped to the diver's back. It permits Scuba enthusiasts such as Richard Beymer to remain submerged for long periods of time. The head-to-toe rubber suit covering Beymer's rugged physique helps him retain his body heat. Keeping warm as toast, and being supplied with a steady stream of oxygen, he is free to roam at great depths. During the outing off the coast of Southern California pictured here, Dick explored a sunken Spanish galleon. Armed with a spear gun against the threat of sharks, he headed down towards the old ship, but stopped to spear a sea bass. He brought the prize up, and urged his date, actress Pamela Curran, to enter the water. She — retiring lady that she is — decided to get her exercise another day. Dick went over the side again and found the galleon. He extracted a platinum-studded hull fragment, which he kept as a souvenir.

When popular twenty-three-year-old actor Richard Beymer isn't busy in Hollywood with acting assignments ("West Side Story," "Five Finger Exercise," "Adventures of a Young Man," and the forthcoming "A Woman in July"), he packs up his diving equipment and heads for the nearest shore. For Dick is a devotee of the exciting underwater sport known as Scuba Diving (**S**elf **C**ontained **U**nderwater **B**reathing **A**pparatus).

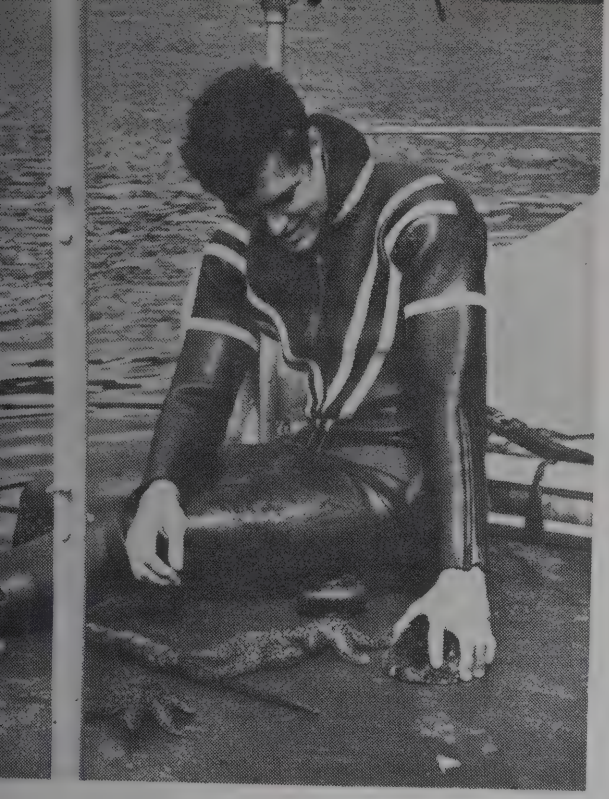
"I learned about Scuba diving from a technician on the 'West Side Story' set," explains Dick. "He invited me to spend a week-end diving with him and his wife off Catalina Island. I've been a Scuba fan ever since. It's as healthful as working out in a gym, and lots more fun."

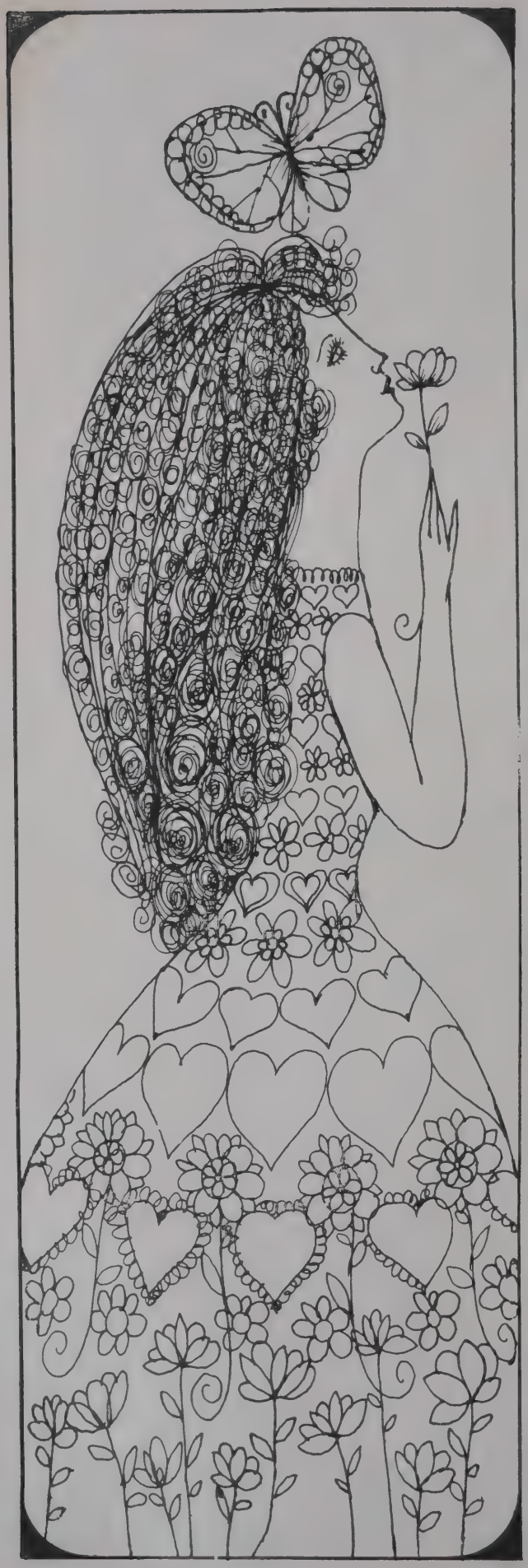
Dick prefers to wear only swim shorts and flippers while diving. When he goes deep, however, an air-tight rubber suit is required to keep out the cold; he can then stay under the water as long as the air supply in his tank lasts. The photographs on these pages were taken on a recent expedition off the California coast. "I heard about an old Spanish galleon," recalls the six-footer. "Some friends were equally enthusiastic so we hired the yacht, Golden Dubloon, for the trip." Dick's date for the occasion, appearing in some of the photos, was television actress, Pamela Curran.

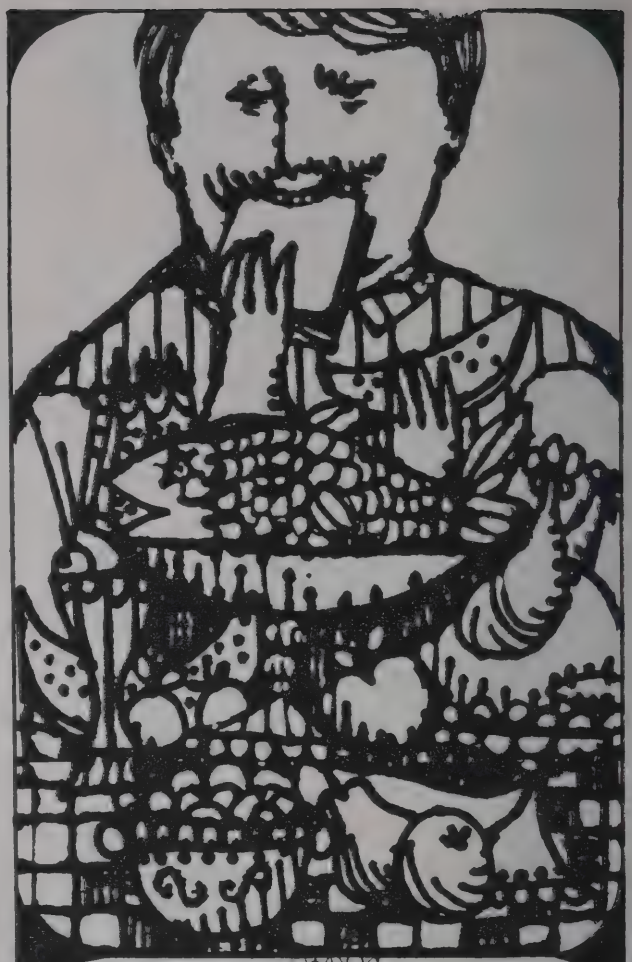
"I'm still learning Scuba," admits Dick, "and still get frightened. I'm always looking over my shoulder. There is no sound at all down there. It is really a different world. The rock formations are fantastic. Once I was racing along the sandy bottom after a fish when the bottom suddenly disappeared. I had floated off a cliff.

Dick and his friends always leave the water before sunset, and spend the early evening feasting on the sea food caught during the day. "It is an unwritten law that you must leave before sunset," he explains. "That's dinner time — for sharks."

Beymer is now living briefly in New York City, where he is studying voice and acting. He loves New York's theatres, museums, and general atmosphere. But, when asked where he's most likely to settle permanently, the rugged young man answers with an unhesitating question in return — "Have you ever heard of a little town named Hollywood?" Quite obviously, lots of sun, sand, and warm water will always play an important part in his life.







TOM DALY

MUCH ADO ABOUT WALTER

HELENE MASTERS knew the wisdom of silence, and said nothing while her father bellowed and her mother fretted. ♡ "It was bad enough last night," Mr. Masters was roaring, "when we had no ***dessert*** at dinner. But in the morning, I'm entitled to a little ***milk*** in my ***coffee!***" ♡ "I don't see how you could do such a thing," complained Mrs. Masters. "And really, you should have a glass of ***milk*** in the morning yourself." ♡ Still Helene sat mute. Last night when Walter had come limping over from football practice, Helene had soothed the depression attendant on a sprained ankle during the height of the football season with applications of ***pumpkin pie*** and ***milk***. As long as the ***pie*** and ***milk*** supply held out, Walter sat and unburdened his inner feelings about letting the team down, and such. How could one explain these spiritual matters to unfeeling parents? ♡ Helene's parents were so immature. They did not understand that a true individualist like Walter had to be cultivated. His conversation, his opinions of the faculty and his penetrating knowledge were superior to any she had ever heard. And, of course, most fluently expressed when eating. ♡ Helene sighed and hurried off to school with the hope of seeing Walter. ♡ For the next two weeks Walter's depressed spirits caused near famine in the Masters household. Mrs. Masters tried to stand guard over the refrigerator after three-thirty, but was foiled by phone calls, the doorbell, and the usual household emergencies. ♡ Yet Walter had to be cultivated, and Helene blithely pretended to be unaware of the desperate household situation while she pulled him to her with intellectual bait from the refrigerator. Finally, with the ingenuity born of desperation, Mrs. Masters hit on a

plan. She put aside a corner of the refrigerator for Walter, stocked it unreasonably full, and showed it to Helene every day just before school time. Satisfaction reigned over the Masters household.

And then one day the "For Sale" sign was taken down on the house next door. The "For Sale" sign was also taken down on the cottage behind the house. Mr. and Mrs. Montague LaCreer, sixty-ish French cook and butler, and their two daughters, Marion and Yvonne, forty-ish French maids, all moved into the cottage behind the large house.

A few days later great preparations began in the large house next to the Masters. Painters began painting. Carpenters began building; plumbers and electricians began installing. Brocade draperies, like nothing the neighborhood had ever seen, were aired on the side lawn. Vans full of ornate furniture were unloaded before the house. People continually rushed in with packages. The entire neighborhood was alerted by these great preparations.

Helene noticed and was not alarmed. Walter noticed, but remained principally interested in his own opinions, the Masters refrigerator, and his unhappy term of absence from the football team.

Then one Saturday Walter was saying, "I'm certain that it's serious, Helene. Really serious."

"Really, Walter."

"Just as sure as I am sitting here." Walter filled his mouth with a bite of a four-decker sandwich.

"Really, Walter."

"Absolutely, Helene. Absolutely. Why for three Sunday mornings straight Mr. LaGarde and Miss Lee have rented horses at the stables and gone for a canter in the park. There is going to be a wedding at our school just any day now." And here Walter paused to enjoy another bite of the four-decker.

"Do you really think so, Walter?"

"How can a French teacher and a math teacher go riding three Sundays straight and it not be serious?"

"You are right, Walter. Absolutely right, Walter."

"And I'll tell you something else about that prize faculty of ours. Mr. Morgan —" Here Walter stopped and looked through the kitchen window towards the recently purchased and redecorated house next door.

Helene looked too and bounded to the window. Outside Mr. Masters let the lawn mower run down a few unfortunate plants before he caught up with it. Even Mrs. Masters lifted herself from her habitual worries and looked.

In front of the house next door two Rolls Royces had parked at the curbing. One was black with scarlet furnishings. The other was white with lilac furnishings. Out of the black Rolls Royce came a man and two Russian wolfhounds. Out of the white Rolls Royce came an older woman in peacock blue slacks with her head tied in a yellow scarf and her shoulders draped in a ground-length sable stole. Behind her came a girl in Texas boots and Western hat, carrying a French poodle.

Helene continued to watch and Walter did too, but, that was all they saw that Saturday.

Nevertheless, on the very next Saturday, Walter induced the youngest new member of the neighborhood, Miss Perriwinkle Prumme, to sip a coke on the Masters' front steps. Meanwhile Mrs. Masters scanned a pair of long black leotards, an orange velvet jacket, a beehive hairdo, and immense dark green sunglasses between the half-drawn curtains. Mr. Masters found it necessary to mow the front lawn three times.

And Helene couldn't find a soul in the house who was even aware of her existence.

On Walter's very next Saturday visit, while Helene was preparing one of the frequent intellectual refuelings, Mrs. Masters came into the kitchen and asked, "Where's Walter?"

"Turning on the TV. We thought we'd eat in the parlor."

Mrs. Masters, who had just come from that direction, went back to investigate and returned to tell Helene that Walter wasn't there.

"He is, too, mother." Nevertheless, Helene went to see and she saw Walter, not in the parlor, but crossing the lawn with Perriwinkle Prumme. And that was the last she saw of Walter that Saturday.

That next week Helene saved money from her school lunch allowance, almost starving herself for five complete days, and bought blue eye shadow and dark sunglasses. When she should have been studying at night, she cut the skirt off an old peach-colored dance dress and made a head scarf of it which draped over each shoulder and hung almost to the floor behind her. Of course, there was no reason to make it and not to wear it. Therefore, Helene draped it over her head and prepared to wear it to school on the very day after its completion.

Mrs. Masters took one look at her daughter and said, "Really, Helene, you can't go out of this house like that."

"Why not?" asked Helene.

"It looks awful. Doesn't it, Daddy?" she asked her husband.

"Looks like a good idea," he replied. "Just what they need at school is a cheerful shroud."

By the end of the week Helene had discarded the shroud and developed a smooth gliding sort of walk. which made Mrs. Masters wonder if her daughter's back had somehow been injured, and if it might be a good idea to send her to a chiropractor.

That Saturday Walter did not appear, and Helene stayed in her room with a severe headache, the first she had ever been known to have.

Mrs. Masters spent the day following Mr. Masters about as he cut the grass and questioning him at length about her greatest immediate worry, namely Helen's health, and the possibility of her having a nervous breakdown. And mainly, of course, what should they do? Mr. Masters, being the head of the household, had several / Continued on page 54

SEVEN PAGES OF WORDS TO HIT SONGS

TODAY'S TOP TUNES

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★ LOOP DE LOOP

TEDDY VANN — JOE DON

Here we go loop de loop
Here we go loop de li
Here we go loop de loop
On a Saturday night
We're having a party
Ev'rybody's havin' a great time
All the gang's here and a-dancin'
Yeah! I'm a loopin' with a baby of mine
Here we go loop de loop
Here we go loop de li
Here we go loop de loop
On a Saturday night
Darling, are you ready
To loop a loop loop with me?
Start right there
Wait just a minute until I count to three
(One, two, three)
Here we go loop de loop
Here we go loop de li
Here we go loop de loop
On a Saturday night.

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★ GO AWAY, LITTLE GIRL

GERRY GOFFIN — CAROLE KING

Go away, little girl, go away, little girl
I'm not supposed to be alone with you
I don't belong to you
So you can't belong to me
Just make up your mind, our love can never be
Oh, go away, little girl, go away, little girl
It's hurting me more each minute that you delay
When you are near me like this
You're much too hard to resist
So, go away, little girl, before I beg you to stay.

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★ LOVE (Makes The World Go 'Round)

PAUL ANKA

Love makes the world go 'round
Love makes the world go 'round
Love makes the world go 'round
Love makes the world go 'round
(Paree) mademoiselles say oui-oui l'amour
(Madrid) senoritas say si si senors
(Brazil) Es ay beso means a kiss for sure
Love makes the world go 'round
(Japan) ev'ry woman's dedicated to man
(Mexico) they cool your kisses with the wave of a fan
(Honolulu) writing love letters in the sand
Love makes the world go 'round
Pretty frauleins in "German Town"
Really know how to show your heart around
In "China Town" they got something nice
And I'm not talking about the rice
(New York) a Broadway baby really runs the show
(In Rome) senoritas make you yell bravo
(Up North) rubbing noses with an eskimo
Love makes the world go 'round.

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★ SHAKE SHERRY

BERRY GORDY, JR.

Shake, Sherry, Shake
Shake, Sherry
Shake, Sherry, Shake
Shake, Sherry
Shake, Sherry, Shake
Shake, Sherry, Shake
Now listen, you can dance the dance
You don't even see
All the girls love it so
No one loves you as much as me
So dance by me, please, before you go
And shake, go, go, go
Well, dance to the east
Now, dance to the west
Now dance to the one girl
That you love the best
Is it me? No! Is it me? No!
Is it me? No! Is it me? No!
Me? No! Me? No!

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★ BLAME IT ON THE BOSSA NOVA

CYNTHIA WEIL — BARRY MANN

I was at a dance
When she caught my eye
Standin' all alone
Lookin' sad and shy
We began to dance
Swayin' to and fro
And soon I knew
I'd never let her go
Blame it on the bossa nova
With its magic spell
Blame it on the bossa nova
That she did so well
Oh, it all began
With just one little dance
But soon it ended up a big romance
Blame it on the bossa nova
The dance of love
Now, was it the moon,
No, no, the bossa nova
Or the stars above
No, no, the bossa nova
Now was it the time
Yeh, yeh, the bossa nova
The dance of love
Now that little girl
Is my bride to be
And we're gonna raise a family
And when our kids ask
How it came about
I'm gonna say to them without a doubt
Blame it on the bossa nova.

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★ HE'S SURE THE BOY I LOVE

BARRY MANN CYNTHIA WEIL

I always dreamed the boy I loved
Would come along
And he'd be tall and handsome
Rich and strong
Now that boy I love has come to me
But he sure ain't the way I thought he'd be
He don't look like a movie star
He don't drive a cadillac car
He sure ain't the boy I've been dreamin' of
But he's sure the boy I love
Let me tell you now
He'll never be a big business man
He'll always buy on the installment plan
He sure ain't the boy I've been dreamin' of
But he's sure the boy I love
When he holds me tight
Everything's right, crazy as it seems
I'm his, whatever he is
And I forget all my dreams
And everybody knows
That he doesn't hang diamonds around my neck
And all he got's an unemployment check
He sure ain't the boy I've been dreamin' of
But he's sure the boy I love.

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★ YOU'VE REALLY GOT A HOLD ON ME

WILLIAM ROBINSON

I don't like you, but I love you
See that I'm always thinking of you
Oh, oh, oh, you treat me badly
I love you madly
You've really got a hold on me
You've really got a hold on me, baby
I don't want you, but I need you
Don't want to kiss you, but I need you
Oh, oh, oh, you do me wrong
Now, my love is strong
Now, you've really got a hold on me
You've really got a hold on me, baby
I love you and all I want you to do
Is just to hold me, hold me, hold me, hold me
Don't want to spend another day here
Oh, oh, oh, I want to split now
I can't quit now
You've really got a hold on me
You've really got a hold on me, baby
I love you and all I want you to do
Is just to hold me, hold me, hold me, hold me
You've really got a hold on me
I said you've really got a hold on me
You know you've really got a hold on me
You know you've realy got a hold on me.

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★ RELEASE ME

EDDIE MILLER DUB WILLIAMS
ROBERT YOUNT

Please release me, let me go
I don't love you anymore
To live together is a sin
Release me and let me love again.

I have found a new love, dear
And I'll always want him near
His lips are warm while yours are cold
Release me, my darling, let me go.

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[redacted]

The weather will be cold
But I'm gonna be warm this winter.

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★ PROUD

BARRY MANN CYNTHIA WEIL

We had a quarrel the other day
And I just let you walk away
You came back crying and calling to me
But I just stood there silently
'Cause I was proud, so proud and strong
Yes, I was much too proud to say I was wrong
Some other guy might have called to you and said
Don't go, I need you so
But I wouldn't do it, no, I couldn't do it
And so I let you say goodbye
And was proud I let you cry
Proud, I held my head up high
And now I'm just a proud and lonely guy.

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★ YOU ARE MY SUNSHINE

JIMMIE DAVIS CHARLES MITCHELL

The other night dear as I lay sleeping
I dreamed I held you in my arms
When I awoke dear, I was mistaken
And I hung my head and cried.

You are my sunshine, my only sunshine
You make me happy when skies are gray
You'll never know, dear, how much I love you
Please don't take my sunshine away.
I'll always love you and make you happy
If you will only say the same
But if you leave me to love another
You'll regret it all some day.
You told me once, dear, you really loved me
And no one else could come between
But now you've left me and love another
You have shattered all my dreams.

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Smith
Pitney
Petersen

Checker
Gorme
Shannon

Shirelles
Lawrence
Miracles

Twitty

Crawford
Isley Bros.
Francis

★ EVERYBODY LOVES A LOVER

ROBERT ALLEN RICHARD ADLER

Everybody loves a lover
I'm a lover
Everybody loves me
Now that's how I feel
Wow, I feel just like a Pollyanna
I should worry, not for nothing
Everybody loves me, yes, they do
And I love everybody
Since I fell in love with you.

Who's the most popular personality
I can't help thinkin'
It's no one else but me
Gee, I feel just about ten feet tall
Havin' a ball
Guess you might call me a Pollyanna.

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★ LIMBO ROCK

JON SHELDON WILLIAM E. "BILLY" STRANGE

Ev'ry limbo boy and girl
All around the limbo world
Gonna do the limbo rock
All around the limbo clock.

Jack be limbo, Jack be quick
Jack go under the limbo stick
All around the limbo clock
Hey, let's do the limbo rock.

Limbo lower now
Limbo lower now
How low can you go?

First you spread your limbo feet
Then you move to the limbo beat
Limbo ankle, limbo knee
Bend back, like the limbo tree.

Get yourself a limbo girl
Give that chick a limbo whirl
There's a limbo moon above
You will fall in limbo love.

Don't move that limbo bar
You'll be a limbo star
How low can you go?

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★ THE DARKEST STREET IN TOWN

HOWARD GREENFIELD KENNY KAREN

We meet on the darkest street in town
We kiss when there's no one else around
We go where no one knows our faces
Standing in the shadows
A-sharing our embraces
On the darkest street in town
We love, but the world will never know
A love each and ev'ry place we go
It seems that you want me
Always duckin' into alleys
And dim lit hallways
On the darkest street in town
You belong to another
And, baby, I'm not free
Love like ours can't last too long
And even though we know it's wrong
We meet on the darkest street in town
We kiss when there's no one else around
We hide so they won't discover
Meet me on the corner
See you later, lover
On the darkest street in town
I'll be wearin' a red carnation
Meet me in the back of the railroad station
We hide so they won't discover
Meet me on the corner
See you later., lover
On the darkest street in town
Tonight I'm gonna meet you
On the corner 'round about midnight
Don't stand near the street light
Slippin' and a-sliding
We'll find a place for hidin'
'Cause we gotta keep it a very special secret
Shhhh.

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★ SIXTEEN YEARS AGO TONIGHT

HOWARD GREENFIELD KENNY KAREN
JACK KELLER

Bop a dip dip ching ching
Doo ba bop a dip dip ching ching

Doo-ba bop a dip dip ching ching
Doo ba bop a dip dip ching ching
Doo ba bop a dip dip, sixteen years ago tonight
Bet your mommy was nervous
And your daddy was a sight
Way back in forty seven, my baby came from heaven
Sixteen years ago tonight bop-a-dip dip
Sixteen years ago tonight
The stork delivered seven pounds of pure delight
I bet your dad applauded
When he saw the daughter he ordered
Sixteen years ago tonight
While ev'ryone was thinkin' 'bout your future
The angels did some plannin' from above
They knew that someday I would be your future
And be the only boy that you would love
And now there's sixteen candles shining bright
At last we've come of age
And I can hold you tight
I feel so happy hearted
To think our love got started
Sixteen years ago tonight.

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★ LET'S KISS AND MAKE UP

VAN MC COY NORMAN MEADE

Let's kiss and make up!
Why should we break up?
Last night we had a quarrel,
And I lost my head,
How silly of me to say,
The things I said.
Let's kiss and make up!
Why should we break up?
Say it's not too late yet
To forgive and forget
Funny but it doesn't matter now
Who was wrong or right
Darling, all that matters now
Is that I miss you tonight
Let's kiss and make up!
Why should we break up?
Say it's not too late yet
To forgive and forget,
'Cause I'd do anything
To be with you again.
Let's kiss and make up!
Why should we break up?
Say it's not too late yet
To forgive and forget.

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★ I WON'T GO AWAY, LITTLE BOY

GERRY GOFFIN CAROLE KING

I won't go away, little boy
I'm gonna stay, little boy
Right or wrong
There's something that I must do
You tell me that you're not free
Your heart can't belong to me,
But you may change your mind
Before I am thru
I won't go away, little boy
Nothin' you can say, little boy
Could make me walk out
On my only chance for you
No use to try to resist
I just can't leave you like this
I won't go away, little boy
Till you say you love me, too.

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★ ONLY TRUE LOVE

JACK KELLER LARRY KOLBER
BILLY SILLS

Oh, they're makin' bombs
That could kill us all
And in Berlin town
They just built a wall
Yeah, nobody cares
If we live or die
It's a crazy world
And that's no lie
Only true love
Can survive these times
Only true love
Like yours and mine.
Gonna raise the draft
And they might call me
But if I should sail
Far across the sea
Oh, deep in my heart
My love will stay
Till I come back home
To you some day.
If the whole wide world
Could be like us
There would just be peace
And there'd be no fuss
If they dumped all the guns
In the deep blue sea
There would just be love eternally.

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★ THE LOVE OF A BOY

HAL DAVID BURT F. BACHARACH

The love of a boy
Can change a girl into a woman
(Lu lu lu lu lu lu lu lu lu lu lu lu)
I know that it's true
(I know that it's true)
My love for you (My love for you)
Made me a woman
Once i was only a girl,
Young and afraid
You came to me, and you gave me love
What a diff'rence you made
The love of a boy (The love of a boy)
Can change a girl (Can change a girl)
Into a woman (Lu lu lu lu lu lu lu lu lu lu)
With just one caress (Just one caress)
Your tenderness (Your tenderess)
Made me a woman
Made me a woman in love, faithful and true,
Love burning deep in my heart and soul
And it's only for you, my true, true love.

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★ YOU SPOILED ME (For Anyone Else)

FRED TOBIAS LEE POCKRISS

You spoiled me for anyone else
I'm just pretending with anyone else
When I'm with someone new
I compare him to you
Oh, baby, you spoiled me for anyone else but you
I'm wasted in all other arms
And since you left me
I've tried other arms
But my heart is aware
That the thrill isn't there
Oh, baby, you spoiled me for anyone else but you
You gave me your love
Then took your love away
And that was a cruel thing to do
'Cause where can I go now
With anyone else
When I've already been in Heaven with you
You spoiled me with each tender kiss
I'm so dependent on your tender kiss
That I know there can't be
Any new love for me
Oh, baby, you spoiled me for anyone else but you.

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★ MY DAD

BARRY MANN CYNTHIA WEIL

He wasn't much in the eyes of the world
He never made history
No, he wasn't much in the eyes of the world
But he was the world to me
My dad, now there was a man
To me he was ev'rything strong
He couldn't do wrong, my dad
My dad, now he'd understand
When I had some troubles to share
He'd always be there, my dad
Though I was small, I felt ten feet tall
When I walked by his side
Ev'ryone would say, "That's his son"
And my heart would burst with pride
My dad, oh, I loved him so
And I only hope that someday
My own son will say my dad.

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★ LITTLE TOWN FLIRT

DEL SHANNON M. MCKENZIE

Here she comes, that little town flirt
You're falling for her
And you're gonna get hurt
Yeah, I know it's so hard to resist
The temptation of her tender red lips
But you can get hurt, hur-hur-hurt
Yeah, you can get-a hur-hur-hur-hur-hurt
Fooling around with that little town flirt
Here she comes with that look in her eye
She plays around with ev'ry guy that goes by
Yeah, I know she's gonna treat you wrong
So your heart just-a better be strong
'Cause you can get hurt, hur-hur-hurt
Yeah, you can get-a hur-hur-hur-hur-hurt
Fooling around with that little town flirt
I know a-how you feel
You think her love is real
You think this time she'll be sincere
But you'll think you've got a paper heart
When she starts to tear it apart
That's when she'll let you go
Here she comes, just-a look at that style
She's looking at you, giving you that smile.

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★ TROUBLE IS MY MIDDLE NAME

NEVAL NADER JOHN GLUCK, JR.

Hello, little girl
Goodbye, little girl
I'm not your kind of guy, little girl
I'll only make you cry, little girl
Trouble is my middle name
Each kiss, little girl
Is sweet, little girl
They sweep me off my feet, little girl
But no more will our lips meet, little girl
Trouble is my middle name
I'm just a born wanderer
Who happened by one day
Each place that I've been
Heartbreak moved in
So I'll move on my way
In time, little girl
You'll find, little girl
That I've been really kind, little girl
Not changing your name to mine, little girl
Trouble is my middle name.

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★ I HOPE, I THINK, I WISH

JIMMY DAY

The telephone's ringing
I hope it's been ringing all day
I think it's my darling
Begging me to let her come home
I wish, I'm doing fine all alone.

I hope she can't live without me
I think she regrets the day that she let me lose her, I wish
I wish sometimes I think well
And then again I think well sometimes
I'm no longer under her spell
Guess that's why the sun never shines
I hear someone knocking, I hope
I won't answer right away
I think it's her and she'd just wanta stay and love me forever, I wish.

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★ TWO LOVERS

WILLIAM ROBINSON, JR.

Well, I've got two lovers
And I ain't ashamed
Two lovers, and I love them both the same
Let me tell you 'bout my first lover
He's sweet and kind
And he's mine all mine
He treats me good
Like a lover should
And makes me love him
I really, really love him
Oh, I love him
And I'll do everything I can tell him know
Let me tell you 'bout my other lover
He treats me bad makes me sad
Makes me cry but still I can't deny
That I love him
I really, really love him
Oh, I love him
And I'll do everything I can to let him
To let him know
Darling, well don'tcha know
That I can tell whenever I look at you
That you think that I'm untrue
'Cause I said two, I love two
But I really, really do
'Cause you're a split personality
And in reality
Both of them are you
Well, I've got two lovers
And I ain't ashamed
Two lovers and I love them both the same.

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★ DON'T MAKE ME OVER

BURT BACHARACH HAL DAVID

Don't make me over
Now that I'd do anything for you
Don't make me over
Now that you know how I adore you
Don't pick on the things I say, the things I do
Just love me with all my faults
The way I love you
I'm begging you, don't make me over
Now that I can't make it without you
Don't make me over
I wouldn't change one thing about you
Just take me inside your arms
And hold me tight
And always be by my side
If I'm right or wrong
I'm begging you, too
Don't make me over
Don't make me over
Now that you've got me at your command
Accept me for what I am
Accept me for the things I do
Accept me for what I am
Accept me for the things I do.

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★ CRYING IN THE WIND

PAUL ANKA

Crying in the wind as a teardrop flies
Into-o the still of the night
Out of my tear shed eyes
Crying in the wind
Crying because you're gone
Alone I walk in the still of the night
Wond'ring what I've done wrong
Crying in the wind weary as I go
Heavy is my heart
As the night winds blow
Oh, I'm crying, yes, I'm crying in the wind
As a teardrop flies
Into-o the still of the night
Why did you say "Goodbye"?

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★ AM I THAT EASY TO FORGET?

CARL BELEW W. S. STEVENSON

They say you've found somebody new
But that won't stop my lovin' you
I just can't let you walk away
Forget the love I had for you
Guess I could find somebody, too
But I don't want no one but you
How could you leave without regret?
Am I that easy to forget?
Before you leave, be sure you find
You want her love much more than mine
'Cause I'll just say we've never met
If I'm that easy to forget.

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★ BLESS YOU

BARRY MANN CYNTHIA WEIL

Evrytime I faced the world
I just had to cry
I was alone with no love of my own
But then you-a happened by
Oh, darlin' a bless you
Bless ev'ry breath that you take
Bless ev'ry move that you make so perefectly
And bless your little heart for lovin' me
Umm, bless you, bless you child
Till you smiled and took my hand
I felt kind-a small
But you stood by me
For the whole world to see
And then I was ten feet tall
Oh, darlin' a-bless you
Bless ev'ry breath that you take
Bless ev'ry move that you make so perfectly
And bless your little heart
For lovin' me, umm, bless you, yeah, bless you child.

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★ SAY HELLO (Goodbye Makes Me Cry)

PAUL KAUFMAN MIKE ANTHONY
JACK KELLER

Darlin', when I'm holdin' you
It hurts to know the night is thru
So as I go
Say hello 'cause goodbye makes me cry
Ev'ry time I walk away
I always wish that I could stay
So as I go
Say hello 'cause goodbye makes me cry
Leaving you leaves me sad
But if I pretend the night didn't end
I won't feel so bad
Now it's time for us to part
And I can feel the teardrops start
So as I go
Say hello 'cause goodbye makes me cry.

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★ AIN'T THESE TEARS

WADE FLEMMONS

Do you think that my heart's gonna break
If you take your love away
Do you think that I'm gonna cry
Just because we say goodbye
Ain't these tears, ain't these tears
Ain't these tears falling from my eyes.

Do you think that I'll miss you, my dear
Sit around and wish you were here
Do you think I'll lose my appetite
Lie awake and weep thru the night.

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★ UP ON THE ROOF

GERRY GOFFIN CAROLE KING

When this old world starts getting me down
And people are just too much for me to face
I climb way up to the top of the stars
And all my cares just drift right into space
On the roof it's peaceful as can be
And there the world below can't bother me
Let me tell you now
I don't melt in the sweltering heat
I go up where the air is fresh and sweet
I get away from the hustling crowds
And all that rat race noise down in the street
On the roof's the only place I know
Where you just have to wish to make it so
Up on the roof
At night the stars put on a show for free
And, darling, you can share it all with me
I keep-a tellin' you
Right smack dab in the middle of town
I found a Paradise that's trouble-proof
And if this world starts getting you down
There's room enough for two up on the roof.

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★ MY FAVORITE DREAM

BARRY MANN CYNTHIA WEIL

Each time I call you up
You're always free
You break the dates
You've got, just to be with me
Gee whiz! That's not the way it is
But that's my favorite dream
You tell me I'm the type you can't resist
Your lips are always there
Ready to be kissed
Gee whiz! That's not the way it is
But that's my favorite dream
We spend each night together
But you don't even know
'Cause in spite of all my dreams
Somehow it seems
I've never even dared to say hello
But I believe my dreams
May still come true
Someday you're gonna show
That you want me too
Gee whiz! That's not the way it is
But that's my favorite dream.

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★ THIS LITTLE FOOL

JACK KELLER ART KAPLAN

The moment that I said goodbye
I knew that I was gonna cry
I let you walk away
Now I've come back to say
'Cause this little fool still loves you
This little fool is thru pretending
This little fool will never be foolish again.

As soon as you were out of sight
I longed for you to hold me tight
I called your love a fake
I made a bad mistake.

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★ FEEL SO GOOD

BRICE COEFIELD GARY PIPKIN

Well, I feel so fine
You're my kind
Baby, you're on my mind
Oh, it feels so good
To hear your baby at the door
Honey, come on in
Ain't no sin
Baby, you're my friend
Oh, it feels so good
To hear your baby at the door
Early, early, early in the morning
Early, early, early in the mornin'
Some like the daytime
Some like the night
Huggin' or kissin' time
They think it's all right
But they had it
They don't know what they miss
Ain't nothin' like the mornin' time
For good sweet kissin'
Someday, baby, by and by
Someday, baby, by and by
Someday, baby, by and by
You'll be my bride, my bride
Oh, you're gonna look so sweet
Just-a standin' by my side.

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★ TELL DADDY

GERRY GOFFIN CAROLE KING

Did someone go and break your heart, tell me
Did someone tear your little dreams apart, tell daddy, tell daddy
And I'll make it all better for you
You left me for another guy
But just like I told you
All he did was make you cry
Tell daddy, tell daddy
And I'll make it all better for you
You won't feel half as bad
If you get it of your chest
And you've got me to tell your troubles to
I'll be here beside you
To love you and to guide you
I'll be here to watch over you
Let me help you make this heartache end
Cry on my shoulder and maybe when you smile again
You'll tell daddy, yes, you'll tell daddy
That you love him like you used to do
Maybe you'll love me like you used to do.

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★ NIGHT

FRANK C. SLAY, JR. BOB CREWE

Night shadows fall
And all through the night
My heart is calling you
Only you, lover you
Oh, need you
Need you in the night
Blue like the sky am I
Since you're gone
Each star that blinks above
Cries for you, oh, my love
Why are you a mem'ry in the night
I know I've got an awful lot to learn
But now I don't know what or where to turn
My darling, what did I do wrong
Night, go away
The day with its light
Might help me to forget for a while
The ghost of a love
That haunts me ev'ry night.

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★ WOULD IT MAKE ANY DIFFERENCE TO YOU?

BOB FORSHEE

If you read in the paper
That I'd passed away
Would it make any diff'rence to you?
If I packed my things and left town today
Would it make any diff'rence to you?
Do you even know that I'm still alive
I wonder if I ever cross your sweet mind
If we never love again like we used to do
Would it make any diff'rence to you?

If I got in trouble and I sent for you
Would you come or would you stay away?
Would you even care what happened to me
Would it make any diff'rence to you?

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★ I'M LAUGHING TO KEEP FROM CRYIN'

DEE ERVIN J. B. WILLINGHAM

I'm laughin' to keep from cryin'
Ha ha ha ha ha ha ha
I'm laughin' to keep from cryin'
Ha ha ha ha ha ha ha
I'm laughin' to keep from cryin'
Ha ha ha ha ha
You took me for a ride
And I am tryin' to hide
This hurt I feel inside
Well, I'm laughin'
So no one can see that I'm cryin'
I'm laughin', keep on singin'
Keep on whistlin'
And no one will know that you're cryin'.

I'm singin' to keep from cryin'
Tra la la la la la la la
I'm singin' to keep from cryin'
Tra la la la la la
I'm singin' to keep from cryin'
Tra la la la la
My friends look at me
But they won't ever see
My heart's in misery
'Cause I'm singin'
So no one can see that I'm cryin'

I'm whistlin' to keep from cryin'
(Whistle)
I'm whistlin' to keep from cryin'
(Whistle)
I'm whistlin' to keep from cryin'
(Whistle)
So if you feel blue
Don't know what to do
My advice to you
Keep on singin'
So no one can see that I'm cryin'.

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★ THE LONELIEST

PAUL KAUFMAN MIKE ANTHONY

You are the only one I'm longing for
Ev'ry day without your love
Hurts me more and more
I'm so lonely, gettin' lonelier
And if you don't love me
I'm gonna be the loneliest
Always walk, walk your way
When you appear
Though I know each step I take
Leads me to a tear
I'm so lonely, gettin' lonelier
And if you don't love me
I'm gonna be the loneliest.

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Wells
Vinton
Charles

Four Seasons
Clanton
Yuro

★ TEEN-AGE HAS BEEN

CYNTHIA WEIL GERRY GOFFIN
BARRY MANN

Oh, oh, oh, they call me a teen-age has been
The kids all pity me
Oh, oh, oh, my first record sold a million
My second one just sold three.

My mother bought one
My father bought one
And I bought one.

They call me a teen-age has been
They say I'm all washed up
And that may be true
But I remember only last year
When I sang "Who put the Bomp"
There wasn't a dry eye in the audience
And the girls
The girls would become hysterical
And take my sweaters and my suits
And even my socks for souvenirs
And now I'd like to ask just one thing
Would all those girls please return
Those suits and sweaters to me
Because you know girls that's stealing
And besides it's gonna be a cold, cold winter.

Oh, oh, oh, they call me a teen-age has been
My fans deserted me
Oh, oh, oh, once I had a million
And now I've just got three.

My mother's my fan
My father's my fan
And I still think I'm kinda cute.

Well, I guess I'm a teen-age has been
But that's show biz for ya'
You're a big star overnight
And before you can say pa-pa-oo-mow-mow
You're a nobody again
But I know I'm gonna make it again
I just know it
Why last night in my spare time
I wrote a hundred and thirty three new hit songs
And I've gotta record 'em fast
After all I gotta face facts
These are the twilight years for me
I'm almost over the hill
Why I'm almost twenty.

Oh, oh, oh, they call me a teen-age has been
The kids all pity me
Oh, oh, oh, my first record sold a million
My second one just sold three.

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★ SECRET

HOWARD GREENFIELD HELEN MILLER

Why must you and I always meet in secret
On some dark secluded street in secret
Our folks didn't agree from the day we met
Ours is the story of Romeo and Juliet
And that was the beginning of a secret
Why must we keep our love a secret
But someday the world will know
What we're waiting for
A secret, a secret
We wanna tell our secret
So we won't have to meet in secret anymore.

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★ BIG GIRLS DON'T CRY

BOB CREWE BOB GAUDIO

Big girls don't cry (who said they don't cry)
Big girls don't cry (who said they don't cry)
My girl said goodbye (my, oh, my)
My girl didn't cry (I wonder why)
(Silly boy) told my girl we had to break up
(Silly boy) thought that she would call my bluff
(Silly boy) when she said to my surprise
Big girls don't cry
Big girls don't cry (they don't cry)
Big girls don't cry
(Who said that they don't cry)
Big girls don't cry.

Maybe I was cruel (I was cruel)
Baby, I'm a fool (I'm a fool)
(Silly girl) shame on you, your mama said
(Silly girl) shame on you, you told a lie

Big girls don't cry (they don't cry)
Big girls don't cry
(That's just an alibi)
Big girls don't cry.

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★ TIME AND A PLACE

MARTY SANDERS DAVE BLATT

Shadows fall, moonbeams shine
Nightbirds call, now's the time
There's a time and a place
For ev'rything
So won't you find, find some time
For my love (my love)
There's a house on a hill
And a wedding ring
So won't you please
Share all these with me?
I've always longed for a perfect romance
As endless as time and space
Now that I've found you
Our love has a chance
For I've found the time and the place
There's a time and a place for everything
So won't you find
Find some time.

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★ PUDDINTAIN

GARY PIPKIN ALANZO WILLIS
BRICE COEFIELD

While I was walkin' the other day
I met a little girl goin' my way
I asked her for her name
And this is what she said to me
Puddintain, Puddintain
Ask me again I tell you the same
Puddintain, Puddintain
She's so pretty, she's so fine
She's so sweet, just my kind
All because she's pretty
All because she's fine
I want to make her mine
Now we're goin' steady
And I found out her real name is Betty
I'll tell the world, the whole wide world
I'm in love with Puddintain
Oh, golly gee, if she would only belong to me
I'd tell the world, the whole wide world
That I'm in love with Puddintain.

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★ MOLLY

STEVE KARLISKI

The war began and Henry left his farm
Left his darlin' Molly with a baby in her arms
Now the war was over and their life could begin
Molly saw her darlin' standing at the door again.

It's so nice to hear your voice again
Molly, so nice to feel your arms around me
Molly, oh how happy I'd be if I only could see you
Sweet, sweet Molly, please don't cry.

Maybe I should have written
To let you know ahead of time
But I was afraid you'd worry
If you knew that I'd gone blind
Do I hear you cryin', Molly?
Please don't cry, you silly thing
See what you've done?
You even brought a tear to my eye.

Where's my son?
What does he look like, Molly?
Everyone says he took after me
Lord, I wish I could see!
Come here, little man
Don't be afraid
I'm your daddy
Guess he'll get used to me in time
Won't he, Molly?

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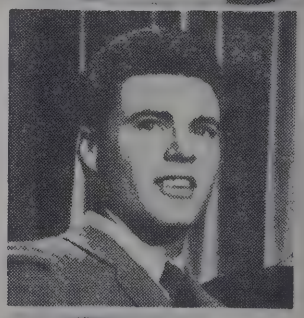


Drifters
Nelson

James
King

THE LIMBO

Its origin and explanation

The latest dance craze — the Limbo — is unlike others, in that it is no overnight sensation started by teen agers. Caribbean vacationers, who saw it performed by native islanders, were the first to bring word of the unusual dance to this country, where it has been slowly growing in popularity for a number of years.

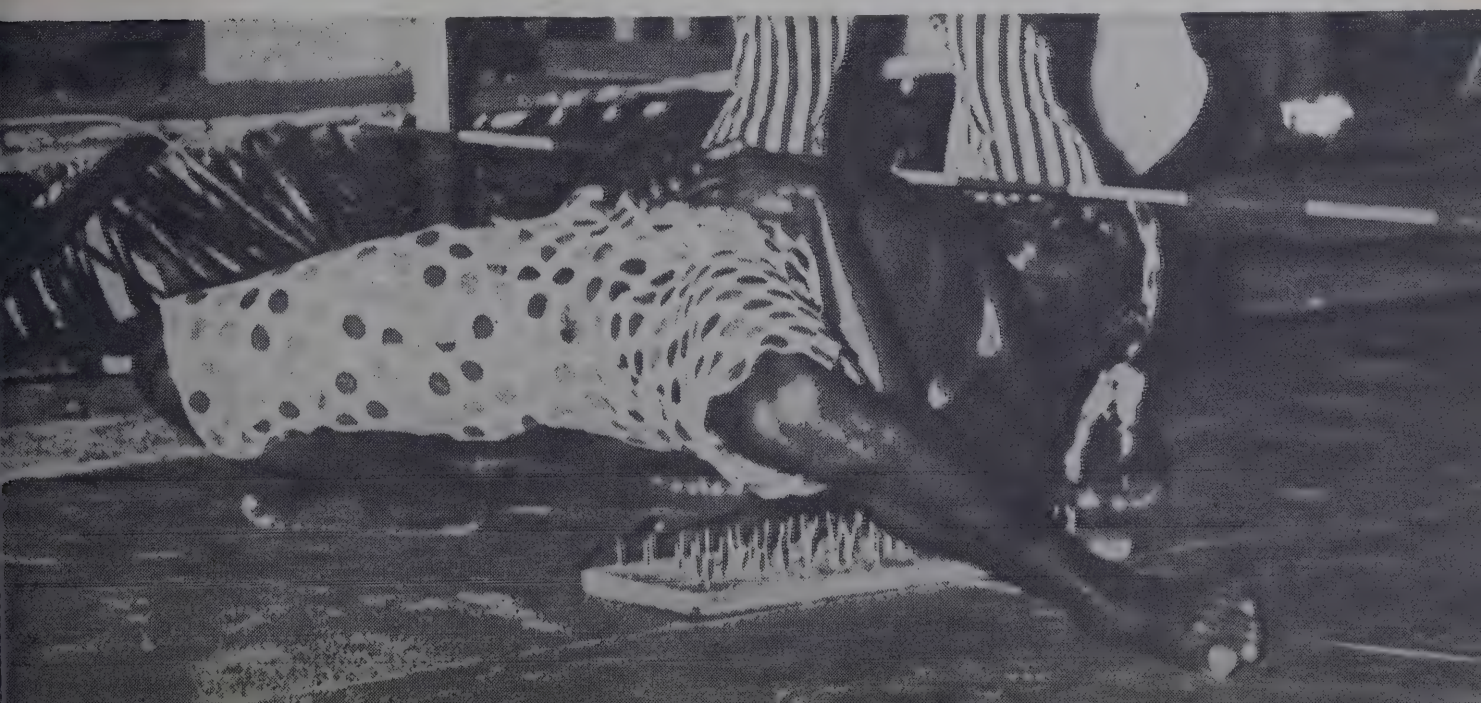
Students from Southern universities began doing the Limbo at party and dance functions about six years ago, and news of the spine-cracking dance spread to the North. Reporting on the riotous beach parties during the Newport Jazz Festival of 1959, policemen complained of beer drinking, midnight swim parties, and a "crazy dance where everyone goes under a pole." The resulting publicity which appeared in newspapers across the country unwittingly served to further interest in the dance. Popular artists made Limbo records, and dance historians looked to the Caribbean for the answer to the perplexing question, "What is the Limbo?"

It is, quite simply, a dance in which the dancer is required to shuffle, in a back-bend position, under a horizontal pole without touching floor or pole. The execution of this movement is rendered progressively more difficult as the pole is lowered.

The origins of the Limbo are less easily explained. Some theorists believe the ritualistic dance was brought to the Caribbean Islands three hundred years ago by African slaves who performed it as a test of stamina. According to one legend, a slave could have his freedom if he was able to pass under the pole when it was but six inches from the ground. Another historian calls it a fertility rite danced at weddings. Still another version contends that the Limbo was a religious dance performed at wakes for the benefit of a deceased relative. If the dancer touched neither ground nor pole going under, the soul of the corpse passed out of Limbo into Heaven. Otherwise, the journey was to Hell. That curious superstition, a mixture of primitive and Christian reasoning, spawned remarkable Limbo dancers, whose descendants now perform to the delight of Island visitors. In the small villages, however, the Limbo has been replaced by the less strenuous Calypso dances.

The form of Limbo popularized in this country by word-of-mouth and countless Limbo recordings is a modified version of that done in the Islands, and is less likely to cause permanent damage to your sacroiliac. You shuffle appropriately to the music, then one by one move towards the Limbo pole with a left-right-left foot movement. As you approach the pole, you bend backwards and go under the bar, in either a shuffling or a hopping motion. (The latter puts less strain on the lower back.) The secret is to spread your feet apart to lower your center of gravity, while stretching your arms out in front of you for balance. (The natural inclination is to hold your arms behind you to cushion a fall, but this only increases the possibility of such an occurrence.)

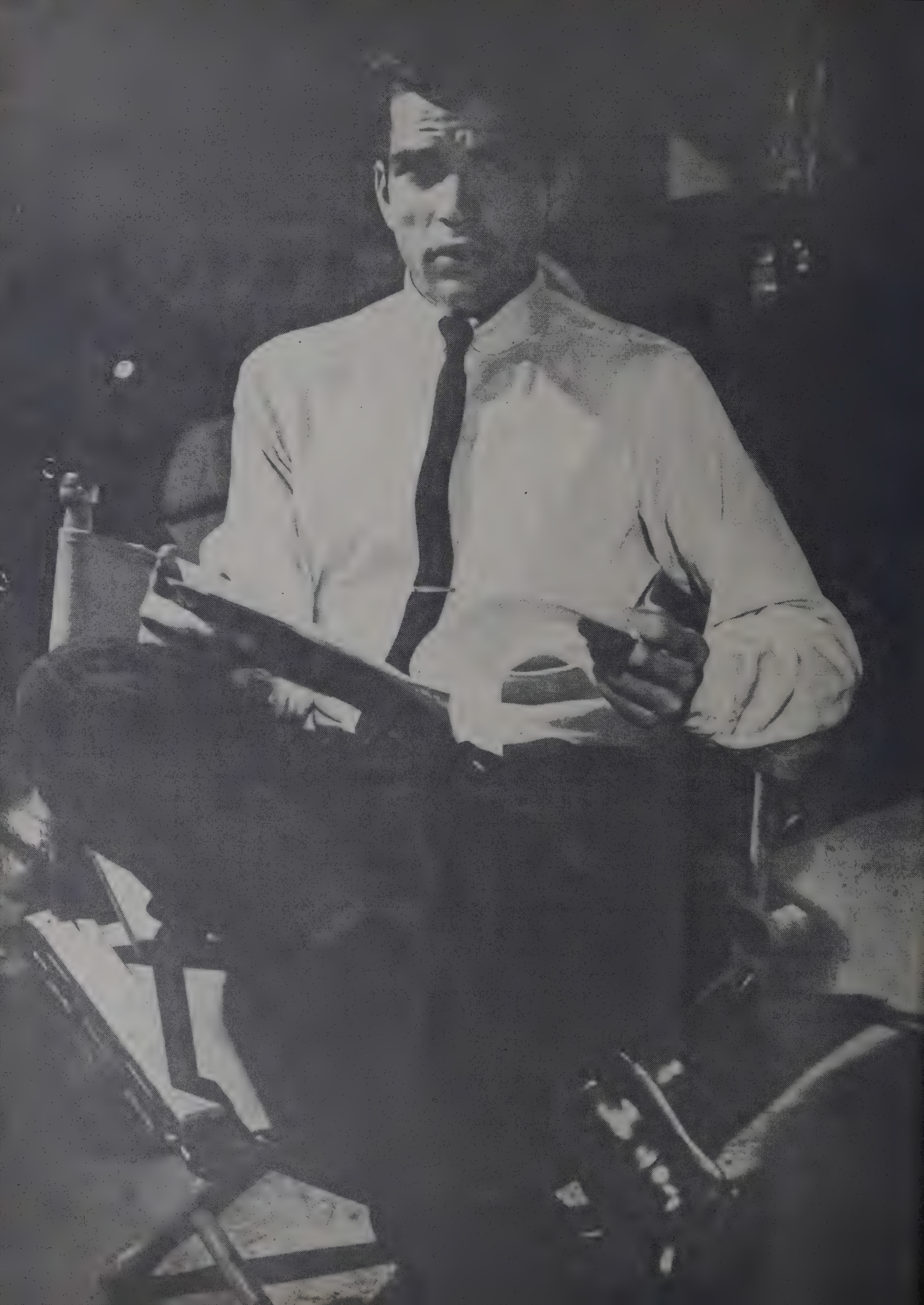
After all the dancers have gone under the Limbo pole, it is lowered several inches, and the group tries again at the new level. No side-bending or touching of pole or ground is allowed. When all but one dancer has either thrown his back out of joint or has thrown in the towel, a new Limbo champ is proclaimed.



Many items can serve as a Limbo pole: a sweater held by its stretched-out arms, bamboo poles, two person's interlocked arms, or a broomstick. If something more elaborate is desired, the Limbo party organizer can follow the trend started in Des Moines, Iowa, by a high school junior — borrow the track coach's pole-vaulting apparatus.

Whatever its true origin, the Limbo seems to be here to stay. Combining the features of a game of skill with those of a group dance, it's sure to be a hit at any party.

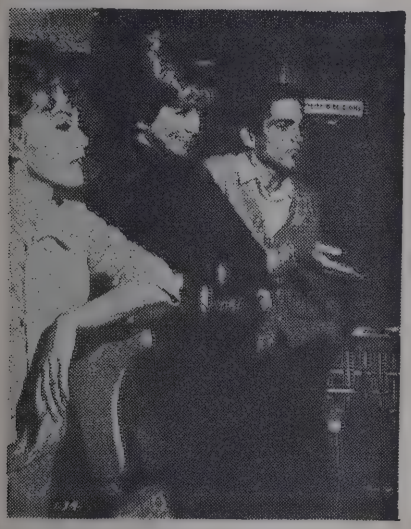
PHOTOS: BARBADOS, TRINIDAD AND TABAGO TOURIST BOARDS



STAR ON THE LAUNCHING PAD

TONY BILL

Frank Sinatra's "brother"



Hollywood's latest discovery went from college campus to movieland cameras with amazing ease. Barbara Rush and Phyllis McGuire appear with him in his debut, "Come Blow Your Horn."

"It pays to be in the right place at the right time," advises the time-honored adage, and Tony Bill, Hollywood newcomer, agrees completely. The handsome youth, soon to be seen with Frank Sinatra in "Come Blow Your Horn," has a freshly inked film contract to prove it. His lucky break into show business was a result of good timing, and an unusual set of Hollywood circumstances.

When Tony graduated from Notre Dame University last June, he returned home to San Diego with an A.B. in English, a burning desire to become a professional actor, and a letter of introduction to Director Leo McCarey. McCarey agreed to see Tony and was duly impressed by his long list of college acting credits. It was Tony's appearance, however, that made the director take a closer look. He knew that Bud Yorkin, the producer, was desperately searching for a young man to play Sinatra's kid brother in the comedy, "Come Blow Your Horn." Two hundred applicants had already been turned down because, in the opinion of the star, none had the necessary Sinatra resemblance. Perhaps, thought McCarey, Tony's dark, expressive features might pass the stern judgment of the perfectionist. It was certainly worth a try.

Once McCarey made his decision, events took place with breath-taking speed. A talent agent, summoned to the office, saw Tony's tawny skin, Caesar haircut (the European, hair-in-the-face look), and piercing black eyes, and agreed to represent him. A quick phone call to Yorkin followed, and when McCarey chimed in on the extension phone, the busy producer agreed to an interview.

Tony, slightly dazed by the on-rushing happenings, allowed himself to be whisked over to the Paramount studios where he was ushered into the producer's inner sanctum. The great man peered at the slightly built youth for a moment, then asked, "Can you memorize a five-minute script by tomorrow?"

Tony nodded a yes, cleared his throat, and croaked, "Of course!"

"Good," replied Yorkin. "We'll test you first thing in the morning."

Yorkin directed the screen test the following day. The film footage was rushed through the Paramount developing lab, and Sinatra saw it the next day. Tony Bill was signed that afternoon. To quote a Hollywood columnist, it was the "lightningest" discovery since Lana Turner was spotted sipping coke in a drug store.

Today, months after that dizzy episode's conclusion, Tony is anxiously awaiting the results of the film's release. He is a confident young man. Commenting on his future, he remarks, "I'm probably going to be around for quite awhile. Not that I'm so super-duper, but I'm in style right now."

With a bemused smile, and a blink of his eyes, he comments on his frank remarks. "The blond, pretty look is going out in Hollywood. I'm not saying that Dick Chamberlain and Troy Donahue are going on relief, but the dark, European type is coming into greater popularity. It was a natural outcome of all the films imported from France and Italy. I'm a part of the new trend."

Tony's disarming candor is a result of emotional and financial security. The eldest son of a socially prominent family, he is far removed in temperament from the stereotyped "beach bum" who haunts the Hollywood casting offices. He prides himself on having maintained intellectual values which he garnered at Notre Dame.

As a teen ager, Tony attended public school and devoted his spare time to sports. Prior to attending Notre Dame, his ambition was to be a forest ranger or a sea captain. He participated last year in the Los Angeles to Tahiti boat race, and maintains that sailing still competes with acting as the great love of his life. Tony likes to date, but sticks to the hometown kind of girl, rather than the "glamour puss" variety that grows in Hollywood.

"I'm going to get married, but not for several years," he comments. "First things first. The die is cast, now. I want to act, but it doesn't have to be in front of cameras. I'd like to do a play on Broadway."

"But," he adds solemnly, "If I don't make it as an actor, I may sail on my own ship for a living."

Tony doesn't have to concern himself with that possibility for some time to come. He is correct in his theory about the new European look in Hollywood. That look is "in" now, and so is Tony, as indicated by the fat movie contract sticking out of his hip pocket.

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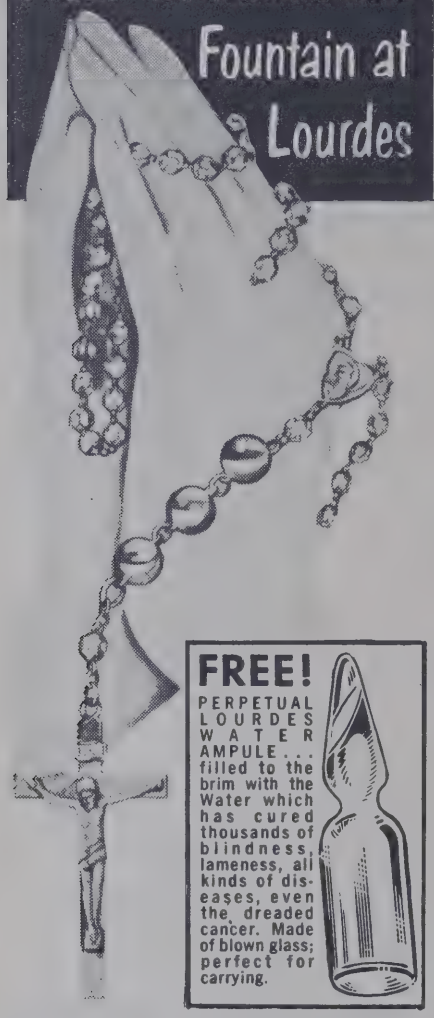

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consideration and courtesy. I don't mean the kind that makes you want to jump out of your skin because the boy sticks to the letter of the law about etiquette to such an extent that it gets silly — for instance, opening the door and helping you on with your coat like a butler in an English movie. But I do expect a boy to perform these small courtesies in a smooth, natural manner.

In fact, I insist upon it, usually without ever having to put it into words. Not long ago, I went out with a boy for the first time, and we drove to a very nice restaurant. He pulled up at the door, handed the keys to the attendant, got out, and kept walking. In fact, he was inside the restaurant before he discovered I wasn't behind him. And I just sat till he came back, looking red, and opened the door and helped me out. I didn't say anything, besides "Thank you," and neither did he, but he didn't forget again.

Every man likes a woman to allow him to be a man. Unfortunately, some women, especially in the United States,, don't allow men to be men. They do everything for themselves, because they're always trying to prove how independent they are. I like to be independent, too, but if I'm carrying a package — and even though I'm a very strong girl who could probably carry a package four times as heavy and not feel it — I ask the first man I meet to help me. He loves it.

A woman who doesn't expect the little courtesies isn't a lady, and a man who doesn't perform them isn't a gentleman. But the point is, I think an unmannerly man is 95 per cent the woman's fault. Even if a boy has never dated before, feels shy and awkward, and doesn't know the first thing about etiquette, you can teach him. But teach him in a nice way, not by belittling or embarrassing him with, "Do you mind opening the door?" Even if you have to open it and get out by yourself, you can say very quietly and pleasantly, "Know something? You forgot to open the door for me." He'll remember the next time.

Courtesy becomes a chore for a man only when a woman makes it that way by not acting feminine. I often hear wives tell their husbands rudely, "Will you please open the door!" or "Well, how long do I have to wait?" It's a mistake. The whole business of being mannerly turns into a big pain in the neck.

But when a boy does remember to do these small, nice things for you — even if it's a thousand times a day — you should never hesitate or fail to say thank you.

There's something more everyone has a right to expect on a first date — something essential: A wonderful evening and wonderful companionship. No more. No less.

You see, dating is our society's way of giving you the green light to move on toward more mature relationships. The success of our dating life can be a fair forecast of how we'll get along with people, husband or wife included, later in life.

That first great date is your jump into deeper waters, and if you flounder, O.K. — that's why you start near the shore. So make the most of your go-ahead for wonderful, carefree fun now. In another year or two, dating do's and don'ts get much more complex (as you'll see in a few pages), along with your desires and impulses. But nobody expects you to know your mind at the ripe old age of thirteen or fourteen. Date for the sheer fun of it now. Save the serious involvements and heart-rending dilemmas for later. They'll get here soon enough.

Change your taste in dates the way you'd change a new suit or dress. Break your heart this week, and watch it mend the next. (I used to fall out of love every winter and back in every spring, but I think it had more to do with the season than with the boy.)

In other words, have a ball — no strings attached. That's privilege number one on the Teen-age Bill of Rights! ☐

Teacher: *In what position did Abraham Lincoln achieve his greatest success?*
Student: *As a model. Why, his face is still being used today for pennies and five-dollar bills.*

GUEST STAR

BOBBY RYDELL

EDITOR'S NOTE: Our guest star columnist for this issue is the popular recording artist soon to be seen as the star of "Bye Bye Birdie," his first movie role. Here he tells of some of his experiences and plans for the future.

This has undoubtedly been the happiest year of my life. I'll admit that it's also been the busiest year, and at times it's even been a little hectic. But I think you'll agree that nothing is more rewarding or more satisfying than working at something you love. And I love show business.

Perhaps the biggest thrill of the year came when I was told that I had been chosen for a part in a movie for Columbia Pictures. I had the role of Hugo (the boyfriend of the girl who wins a day with Birdie) in the musical "Bye Bye Birdie." This was my very first attempt at acting, and I couldn't help being overjoyed at the thought of working with a movie great like Rudy Vallee, and lovely Ann-Margret whose movie magic I had seen on display before. I just couldn't imagine my goony face in Technicolor.

Then all at once it hit me like a ton of bricks — the realization of how big a responsibility this really was. I thought of my fans, many of you who are reading this now, who had supported my recording career so loyally. I knew I couldn't let them down. For a moment I was panic-stricken. Quickly I began losing self-confidence. Then I remembered something my dad had said to me when I decided to make show business my career.

"Bobby," he told me, "success comes when preparedness meets opportunity." I thought of how true his words really were. I realized that my role in "Birdie" would be a test of my ability but even more important than this, it was a challenge. I began to laugh at myself when I remembered experiencing this same feeling before, when I cut my first record, and at my night club debut. I had waited a long time for this opportunity, and here I was worrying when I should have been brushing up on my "How now brown cow's . . ."

Well, the movie's over now, and guess what! I'm still alive! Seriously, it was a combination of lots of hard work, fun, excitement, surprises, and many many new experiences. For instance, I was fascinated with the work of the cameramen. This is something I had never noticed before, so I decided to do a little reading on the subject. I'm now a first class, number one, full fledged camera bug.

When you co-star with someone in a movie you can't help but become good friends, and Ann-Margret and I are no exception. I had more fun making her laugh with my impersonations of the great Frank Fontaine. In return, she taught me how to dance! I never thought I'd be able to move those two left feet of mine, but before I knew it, I was dancing away with the rest of the cast. It's up to you to decide whether the movie is good or not, but you can be sure it was put together with a lot of hard work and love.

Where do I go from here? Well, I'm working on a new album, and I'll have a new record out soon. I'm revamping my night club act and I'll soon be opening in clubs around the country. I'm looking forward to my next movie and the day I'm as well-rounded a performer as Sammy Davis, Jr. and Frank Sinatra.

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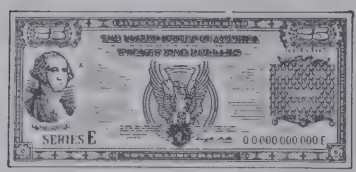

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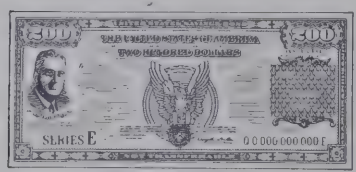

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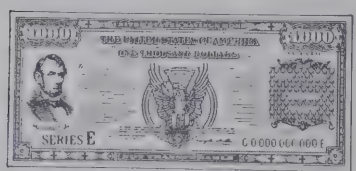

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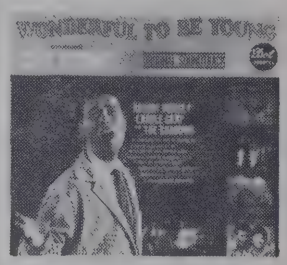
LIVELY LISTENING record album reviews

NEW FRONTIER presents the royalty of folk singing, the Kingston Trio, strumming twelve new banjo and guitar tunes. The boys generate their usual excitement with "Greenback Dollar" and "My Lord What A Mornin'." "Adios Farewell' shows what they can do with a slow ballad. Title song, "The New Frontier," was written by Trio member John Stewart, and is dedicated to the youth of America's Peace Corps. This stirring song alone is worth the price of the whole album. Capital T 1809

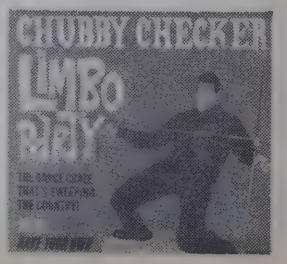


WONDERFUL TO BE YOUNG is the soundtrack of a hit English musical film starring singing idol, Cliff Richard. The album, brimming with tuneful selections and youthful exuberance, features The Shadows, England's top rhythm group, who join Richard for some of his bouncy numbers. The free-swinging "Nothing's Impossible," and "What D'You Know, We've Got A Show," a four-minute, vaudevillian production number, leaves no doubt — young Cliff Richard is a classy entertainment item. Dot DLP 3474

ANNETTE: THE STORY OF MY TEENS is a double-flap album which opens like a book, and indeed tells a story. With a 12" L.P. and four pages of Annette's own printed reminiscences, her career is followed from Mouseketeer days to the present. Remember the "Mouseketeer Closing Theme?" It's included, as are fifteen other songs associated with Annette, such as "Tall Paul," "Lonely Guitar," and "Teddy." Every Annette fan will want to own this nostalgic, attractive album. Buena Vista BV 3312

BOBBY RYDELL'S BIGGEST HITS, VOLUME 2, is further proof that the singer-actor deserves his spot at the head of the pop singers' class. He sings many of his successes in this album, including the recent smash hit, "Cha-Cha-Cha." There is an up-beat treatment of the standard, "That Old Black Magic," and a swinging version of "The Fish." This is the most impressive Rydell album to date. The cover contains a slip-out photo in full color which is suitable for framing. Cameo C 1028

JUST TURN ME LOOSE allows George Maharis to roam through a wide range of familiar selections, rendering them fresh and different with off-beat interpretations. He's tops with "Take Me In Your Arms," "Don't Fence Me In," and "I Want to be Loved." The album includes the Maharis hit, "Baby Has Gone Bye Bye." One of the most exciting songs is "What Kind of Fool Am I," which, as presented with an exalted, spiraling Bolero beat, may again climb to the top of the charts. Epic LN 24037



CHUBBY CHECKER: LIMBO PARTY is a sure-fire party "ice-breaker" that you'll want for your dance record collection. Its happy, Calypso bounce will have everyone going under the Limbo pole. Chubby has borrowed several Belafonte numbers and added original lyrics, resulting in "Mary Ann Limbo" and "When the Saints Go Limbo In." In addition to Chubby's hit, "Limbo Rock," and other Limbo songs, he sings 'Bossa Nova" and an exciting version of the fiery "La Bamba." Parkway P 7020

I know you'd never flirt with anyone," he finished, embarrassed.

I didn't consider that exactly a compliment, but I let it go. Had I been flirting? Maybe a little. Dick Mason was good-looking. And charming — that's a word you wouldn't apply to most of the boys at our school. I don't mean that there's anything wrong with them, it's just that it's a small town and everybody's known each other so long. Dick Mason was going to have a bad time with the guys at first. He was so obviously from the city; maybe it's too much to say sophisticated, but that's the only description I can think of. The guys wouldn't go for that at all. The girls, on the other hand . . .

Marcia's not the only one who envies me for going with Cal. There's hardly a girl in school who wouldn't like to be wearing that class ring on the chain around my neck. I'm lucky, and I know it. Still, Dick Mason's attention was, well, flattering. When he asked me for a date I said no, of course. But I was smiling the rest of the afternoon. Ego-inflation, I think it's called.

Episode two began Wednesday evening in my living room. Cal had come over after supper to help me study chemistry. Frankly, I have an aptitude for science; I make straight "A's" very easily. But Cal, who makes straight "B's," is convinced I need help. I wouldn't dream of hurting his feelings.

I was helping him explain the carbon cycle to me when the phone rang.

"Hello," I said innocently.

"Hi, Katie, this is Dick. I thought maybe we could do our chemistry assignment together."

At this point most people would say, "Thank you, but I'm busy," or some such simple thing. However, I have never been noted for doing things simply when there might be a complicated way. I said: "Yes, Aunt Rose. Do you want to speak to Daddy? Mother's at her bridge club tonight."

There was just the slighest pause. "Oh. Well, I wouldn't want to interrupt anything. I'll see you in class tomorrow."

"Yes, Aunt Rose. Goodbye, now."

"What did your aunt want?" Cal asked after I had replaced the receiver.

Yes, what? "She's finished a dress she made for me and wanted to tell me I could pick it up." I felt proud of myself for being so inventive. My pride was short-lived, however, for Cal's response was: "Fine. I'll walk you over."

"Oh, no! I mean, we're right in the middle of . . . I can stop by tomorrow after school."

"But there's the pep rally."

"Well, after that. Aunt Rose goes to bed early, you know."

"At seven-thirty?" Cal asked, glancing at his watch. "Come on, let's take a break. You know, I've never been to your Aunt Rose's when she hasn't had cookies or —"

He broke off with a beatific expression on his face. If that old saying about the way to a man's heart applies to anyone, it applies to Cal.

"Really, I —"

My father stuck his head through the doorway and got into the discussion. He's partial to Aunt Rose's baking too, and more important, he loves to sing along with Mitch but is too self-conscious to do so if anyone's around. He decided to settle the matter. "You run up and get your jacket, Katie, the fog's coming in tonight."

I surrendered, but I didn't exactly run up the stairs. I'd thought I had a good reason for going into the Aunt Rose business. If Cal had any idea who was calling, Dick Mason's chances of fitting in at school would be worse than they were already. The guys around here are very loyal, and calling up someone else's steady is something you just don't do. I hadn't told Dick in so many words that I was going steady, but Cal's ring is prominently displayed, after all. I'd intended to give him the benefit of the doubt and explain a few things the next day.

If I survived, that is. All right, Katie, I instructed myself: think. Should I tell Cal the truth? It was too late for that. Should I fall down the front steps and sprain my ankle? That seemed a bit drastic. Should I trip Cal so he'd fall down the steps and

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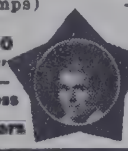

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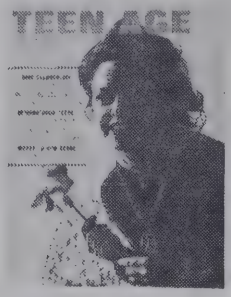

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sprain his ankle? The entire school would hate me — six-foot-five basketball centers are too rare in the Sunshine Conference. I was, it seemed, stuck.

Hoping that the combination of fresh air and necessity would prove inspiring, I managed a smile as we left the house. Unfortunately, as we drew nearer and nearer to my aunt's house, my ideas got more and more impossible. Even walking baby steps, it takes only fifteen minutes to get there, and we were on her front porch all too soon.

"Well, well, Katie and Cal. What a nice surprise!" Aunt Rose said as she opened the door.

"I guess she wasn't expecting me till tomorrow," I whispered to Cal.

I probably could have used a normal tone. Aunt Rose wasn't wearing her hearing aid. She's my great-aunt, actually — an emphatic little woman in her early seventies. She's always sewing for people, and she's the best baker in town, a fact Cal knew only too well.

"Come on in," she said. "I made some eclairs this afternoon."

She and Cal were beaming, and I couldn't think of anything to do but follow them into the kitchen. I kept trying to catch her eye, but she wasn't wearing her glasses either; I couldn't possibly kick Aunt Rose under the table.

While Cal started on the first of his three eclairs, Aunt Rose got out her hearing aid. Naturally we talked about basketball — she hasn't missed a game in years. I was hoping the combination of food and favorite subject would make Cal forget the supposed purpose of our visit. But he finally said, unsuspectingly, "I guess I'd better get Katie home. She doesn't need to try the dress on, does she?"

"The dress?"

When you're desperate enough, you will even kick a great-aunt. Gently, of course.

Aunt Rose's face is very expressive. Cal and I both watched. Pain, puzzlement, the light dawning, the joy of conspiracy. "Oh, of course. Just a minute."

I stared down at the table until she returned with an interesting looking, if messy, package. I wondered what it might contain; Cal looked as if he didn't much care. And if he had any slight notion that Aunt Rose might be getting a little forgetful, her exaggerated wink at me as we said goodnight finished that idea.

We walked in silence all the way home. We were never quite together; I was a little ahead of him or he was a little ahead of me. At the door he said, "Who was it that called — the new guy?"

I couldn't think of a simple way to explain it, and Cal didn't feel like waiting. "I saw him today. He doesn't have big ears."

The comment should have been funny, but there was nothing amusing in the way Cal turned around and walked away.

"Cal, wait," I called. He kept on going.

Mother was still out with her bridge club, and Daddy, having exercised his tenor, would be asleep in front of whatever followed Mitch Miller. I just didn't want to go in, so I walked around through the fog, which had settled thickly. I felt my hair getting sticky-straight, and dampness always bothers my throat, but I kept on walking. The ring on its chain seemed very heavy. Well, I'd be taking it off soon. Would he ask, or should I offer first. Dick Mason wouldn't have a class ring yet — and I couldn't care less if he did. I supposed I'd have to go out with him, once or twice, so it wouldn't look as if Cal had dropped me. It was all so silly and stupid — and it was mostly my fault. I wished I had the nerve to call Cal and explain. What could I say, though? Why should he believe me?

The next morning I woke up with a full-blown case of laryngitis. I was almost glad Mother made me stay in bed. You can't hide forever, of course, but everyone should be allowed one morning. By afternoon, though, my voice had cleared enough so that I could talk after a fashion and I was feeling restless. Mother wouldn't hear of my getting up.

I was impatient for the pep rally to be over. I told myself I shouldn't be: the one unwanted phone call at noon was all I was going to get. But at

least I could call Pat or Sandy or somebody on the pretext of asking about the rally. Maybe Cal would have said or done something —

I was reading *Pride and Prejudice* — a self-punishment, since it was only recommended, not required, reading for English 3 and I had no interest in it — when the bell rang. I got up and opened my bedroom door so I could hear better, just in case.

"Hello, Mrs. Cameron. Where's Katie been today?"

"She's got laryngitis, Cal. It's nothing to worry about, but I thought I'd better keep her home."

"That's too bad."

"I'm the one to feel sorry for. You know how she hates to stay in bed. She's been running me ragged all day."

"She runs me ragged every day," was the reply, a good five volumes louder; I could have left the door shut and worn earplugs. "You know what she did last night? A guy called when I was here and she tried to pretend it was her Aunt Rose. I was mad at first until I realized how silly it was."

"Oh, that must have been the boy who called at lunch time," my mother said wickedly. "He told me his name was Dick something-or-other and he's new in town."

"Dick Mason. If you want to know, Mrs. Cameron, he's a real jerk."

"Oh?" There was a lovely pause. "Well, if you say so. Katie mumbled something about his having more consideration than you." I had said no such thing, aloud at least, but Mother is a staunch feminist.

"She did, huh? I'll have to put her straight on that. May I go up and see her for a minute?"

I closed the door gently and ran back to bed. I took the hand mirror and tried out various expressions that would indicate deep suffering. But when the knock came at the door and I croaked "Come in," I was helplessly grinning from ear to ear. □

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MUCH ADO ABOUT WALTER / Continued from page 34

adequate plans — like reducing Helen's allowance, buying a new lawn mower, and spending next Sunday at the horse show.

None of these plans, however, satisfied Mrs. Masters, and she continued to worry about her daughter.

Meanwhile, Helene was in her room worrying also. She worried in a far more constructive and affirmative manner, however. In short she laid certain far-reaching and very positive plans for rescuing Walter from the clutches of her greatest rival and enemy, Perriwinkle Prumme.

Because of all of her constructive worrying, Helene received during the next week two elegant notes signed by "a secret admirer." Both of these she displayed, always in confidence, to this and that particular friend upon every occasion possible. In fact, these notes were displayed upon so many confidential occasions, they became the main topic of conversation for that particular week. They soon became the common gossip of every classmate in the school, simply because a secret is the fastest known form of communication.

And had Walter's interest not been such common knowledge also, he, too, would have been included in that communication. But Walter was concerned. No one dreamed of telling Walter. His very interest in Helene acted as a wall for all gossipers. In short, everyone except Walter knew that Helene had "a secret admirer."

So the week passed, and the next Saturday came and brought with it another severe headache for Helene. Naturally, she had to stay in her room all morning, but she somehow managed to appear downstairs long enough to eat a hefty lunch. Then she thought a little air would do her head good, and announced that she was going to take a short walk.

"Do you want me to come with you, dear?" asked Mrs. Masters.

"I'll be all right, Mother. I just think that if I get a little air —"

"Yeah, might blow through some of that fog," growled Mr. Masters.

"I'll be glad to come with you, dear," Mrs. Masters offered again. "Are you sure you should go out?"

"You get out there," growled Mr. Masters, "and you'll be picking up ideas. One with ideas is enough."

Mrs. Masters decided her husband's brutal lack of concern was another cause for worry. But she abandoned the idea of accompanying her ailing daughter and merely watched her as she left the house.

In her weakened condition, Helene didn't have the strength to go very far. As soon as she returned home, she was again forced by her severe headache to stay in her room. There she prepared to stay and consider things further and wait for whatever happened to occur later in the afternoon.

By the middle of the afternoon Walter arrived carrying a huge horseshoe arrangement of hollyhocks. He arrived — that is, he rushed wildly past Mr. Masters and up the front steps, two at a time.

"What's all this?" demanded Mr. Masters as the whirlwind was passing.

"It's for Helene."

Mr. Masters surveyed Walter and the arrangement and asked, "For her funeral or her horse?"

"Mr. Masters, it's for Helene."

Mr. Masters surveyed Walter more critically and remarked, "The flower business sure is making you nervous."

Walter was in no mood to try to decipher these rambling comments. He blurted out, "It came next door, but it's for Helene. Is she going to be married?"

Mr. Masters really looked at Walter. "Some day, my boy. Some day."

"Oh, Mr. Masters."

Mr. Masters looked a bit more at Walter but couldn't figure it out and was of a mind to give it up. "Take them in, Walter. Take them in."

That was easier said than done. The arrival of the flowers at Perriwinkle Prumme's house hadn't been easy on Walter, and Mr. Masters, as usual, had been as enlightening as a fog in a snowstorm. And, of course, Perriwinkle hadn't helped. She was there now, about to pass Mr. Masters and follow him up the steps.

"What are you up to?" Mr. Masters demanded of the girl.

"I was with Walter."

"You were? It doesn't take two people to deliver flowers."

Needless to say Perriwinkle was confused, and Walter took advantage of her confusion to slip into the house. He almost scared Mrs. Masters to death with the horseshoe arrangement slung over his shoulders.

None of this relieved Perriwinkle's confusion, however, and Mr. Masters wasn't about to relieve it. In fact, he just stood there and induced it to grow little by little.

"Well," said Mr. Masters. "Does it take two to deliver flowers?"

"Walter's upset."

"Upset?"

"It was the little note."

"Little note?"

"On the flowers, Mr. Masters. It was on the flowers."

"Oh, it was on the flowers," repeated Mr. Masters.

"I opened it."

"You opened it?"

"Yes, Mr. Masters. It made Walter very upset."

"Didn't know the boy had that much principle!"

"It was the note, Mr. Masters."

"It was, hum? Well, you shouldn't open other people's mail."

"Someone should be with Walter."

"How much principle does the boy have?"

"They're from 'a secret admirer,' Mr. Masters," managed Perriwinkle in extreme confusion.

"Oh, go home." Mr. Masters pitched the rake across the yard and strode belligerently into the house, leaving the surprised and confused Perriwinkle standing, perhaps permanently, on the walk.

Inside Mrs. Masters was calling weakly, "Helene, dear. Helene, dear."

Walter, striding about with the horseshoe around his neck, was portraying the most uncomfortable mortal on earth at the moment. "I could carry them up," he suggested.

"H-E-L-E-N-E," bellowed Mr. Masters. His voice vibrated through the house and startled Mrs. Masters into a suppressed squeal.

The bellow did serve its purpose, however. It got Helene out of her room.

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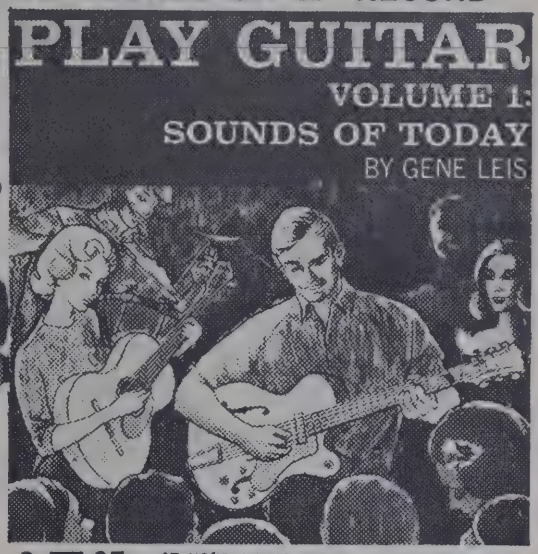

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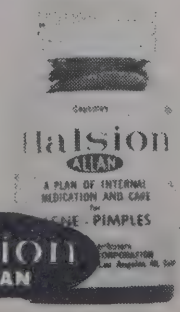

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"C-O-M-E D-O-W-N H-E-R-E," bellowed Mr. Masters.

That strengthened Helene enough to attempt the stairs. Though in truth she appeared far too fragile to undertake such an ordeal. It was something about her face. Something about the way she walked, and her hair — well, her hair seemed to have been tossed and matted by the hundred-mile wind of a hurricane. It had taken Helene two complete hours to arrive at such an appearance and the greater part of the preceding week to plan the artistic effect.

And so they met after two utter, entire, and complete weeks of separation. Helene looked at Walter, and Walter looked at Helene. But how could they passibly say anything at such a moment? Walter sort of handed Helene the horseshoe of hollyhocks, and Helene sort of stood there and allowed him to hold it.

Mrs. Masters was as much shaken by Helene's appearance as Walter and said over and over, "Oh, Helene. Oh, Helene, dear."

Mr. Masters gazed upon the situation with cold indifference. After a time, he said, "They can't talk before decaying adults."

This seemed to awaken Mrs. Masters and she began to recall other words in the dictionary. "Where in the world did you get those things, Walter? I don't know if Helene should be downstairs. Where did you . . ."

Mr. Masters had by this time reached the kitchen. "Is there any coffee?" he bellowed moderately.

"Do you hear, Walter? Helene has been dreadfully sick. I don't know that she should be downstairs like this. Where did you get that from, Walter?"

"Where's the coffee" bellowed her husband a little less moderately.

"Do you really feel strong enough to be down here. Helene?"

"WHERE'S THE COFFEE?" This time Mr. Masters's bellow wasn't moderate. It shook the house, and forced Mrs. Masters to cut her worrying short and hurry to the kitchen, because Mr. Masters, for reasons best known only to himself, had to have a cup of coffee before the day was a second older.

Privacy made it possible for Helene to speak. "Oh, Walter, it is very, very sweet of you to come."

Walter sort of swallowed and sort of continued to offer the flowers to Helene, and wondered about this strange and probably deadly malady which was affecting her.

"How do you feel?"

"Oh, I'm fine, Walter. Really I'm fine."

Walter shifted his weight to the other foot as his amazement over Helene's struggle against illness mounted. The poor girl. What had she endured? What was she enduring? Walter felt too guilty and strange and awkward to do more than stand there and hold the flowers.

Helene somehow surmised that the flowers were for her. "Oh Walter, how sweet of you to bring these lovely flowers. Everyone is being so wonderful and considerate and understanding, but no one has sent such a lovely arrangement of flowers. I might have known yours would be the sweetest."

Walter, now free of the burdensome flowers, managed to mutter, "They're nothing, Helene. They're nothing."

Helene did not seem to agree with his opinion. She carried them to the coat rack and hung them with graceful care over the conveniently placed hooks. "They are lovely, Walter. Where did you ever get such an arrangement?"

As Helene returned to where Walter still stood awkwardly, she saw her mother and father leaving the kitchen and going towards the back porch. She also saw her mother looking back towards the front of the house. And, besides this, she saw her father's hand

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on her mother's arm, leading her in a direction she would never have chosen.

"Let's have a snack, Walter," suggested Helene, and she headed for the kitchen. "You don't mind do you, Walter? I think I can eat a little something just now."

"Sure, Helene."

So there they were back at the refrigerator, and Helene was piling ingredient upon ingredient in the biggest sandwich she had ever prepared. "I'm so curious about our new neighbors, and I just haven't had the strength to pay them the customary neighborly visit."

"Helene, they are something. You really should see that house." Here he took a bite of the intellectual bait before he continued.

Meanwhile Helene was sipping a glass of milk, and her hurricane-swept hair was resuming something of its natural appearance.

"Helene, you really should go see Perriwinkle. She must have three coats of paint on her face. You know last week one of her nails — the one on the first finger of the left hand — was real short. I mean it was real short, and this week it's as long as all the rest."

"Really, Walter."

"Helene, I bet no one would recognize that girl if she left off all that stuff. She's even got eyelashes. False eyelashes, I mean."

"Really, Walter. Really."

"And, Helene —" Walter continued to munch and tell Helene about the new neighbors until it was six o'clock, and Mrs. Masters was making periodic trips past the kitchen door. And Walter continued to relate the peculiarities of the sideshow next door. Meanwhile, Helene continued to listen and to say at well-spaced intervals, "Really Walter. Really."

Then suddenly, with all of his customary thoughtlessness and lack of consideration, Mr. Master's bellow shook the house. "W-H-E-N D-O W-E E-A-T?"

Mrs. Masters suppressed a squeal. Helene was on her feet. Walter shot out of the kitchen door, then he was back to ask Helene, "Can I come over tomorrow?" □

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STAR GAZING

Latest on your favorites

Our columnist, sixteen-year-old Steve Simmons, is a high school junior in Roslyn Heights, Long Island. The six-footer plays soccer and basketball, and also strums the guitar and sings. A part time job with a theatrical press agent puts him on a first name basis with many of your favorite entertainers.

BOBBY VINTON, who just returned from New Zealand where he toured the large cities, hoped to see a kangaroo while there, but was so busy making friends that he never did get out to the plains where the hopping animals live. He did manage, however, to visit a zoo in Auckland, where he saw a whole family of them.

Speaking of tours, BRIAN HYLAND had a great time on his national tour with TONY ORLANDO. After having accidentally broken Brian's electric razor, Tony bought him a new one. As far as Brian was concerned, though, Tony was being too generous, so Brian went out and got Tony a pair of gold, diamond-studded cuff links.

DON EVERLY and his pretty, blue eyed wife, Venetia, saw "Mutiny on the Bounty" with me, and thought it was one of the best movies they've ever seen. Don and Ve also tell me that they are expecting a baby in April or early May.

Joy Records has a sure bet with their newest singing discovery, RONNIE THOMPSON. Ronnie's new record of "Patty Dear," a song he wrote himself, is one of the most swinging discs to be released in a long time.

BILLY SILLS, Motion Records' new singing star, has joined the Army. Billy went in February; wants to get it over with so he can then resume his career without interruptions.

TINA ROBIN, that petite (4'10") bundle of singing dynamite asked me backstage to her dressing room during her recent engagement at the Copacabana. She told me her birthday is November 27th, the same as Caroline Kennedy's. Incidentally, Tina is going to have her baby any day now. She hopes it will arrive the same week her new single, "Get Out of My Life," is released by Mercury.

CLIVE CLERK, sixteen - year - old GEORGE MAHARIS look-alike (and *does* he) just returned to New York to cut a record. This handsome native of Trinidad starts work next month on a new film, "Seven Day Idol," with ex-Mouseketeer TOMMY KIRK.

DION is not only a talented singer, but a talented artist and sculptor as well. Sometimes he takes out his easel and painting materials early in the morning and paints the sunrise! Di also digs photography, and frequently combs New York looking for interesting shots.

PATTY DUKE, ANNE MARIE, LINDA SCOTT and LIA, Dion's Fan Club prez, all go to the same school, Quintano's of New York. What a swinging group of classmates! Linda tells me that many of the kids at her school are sending their photos to Columbia Pictures in Hollywood, hoping to be picked for the next Gidget. Anybody has a good chance, because the producers are looking for a fresh unknown. If you're interested, send a good snapshot, along with a listing of any high school acting credits you might have to Billy Gordon, Columbia Pictures, 1438 No. Gower St., Hollywood, California. It's worth a try.

If there is anything you want to know about a particular singer or movie star, write to me at TEEN HIT PARADER, 529 Fifth Avenue, New York 17, New York.

TEEN HIT PARADER MAGAZINE

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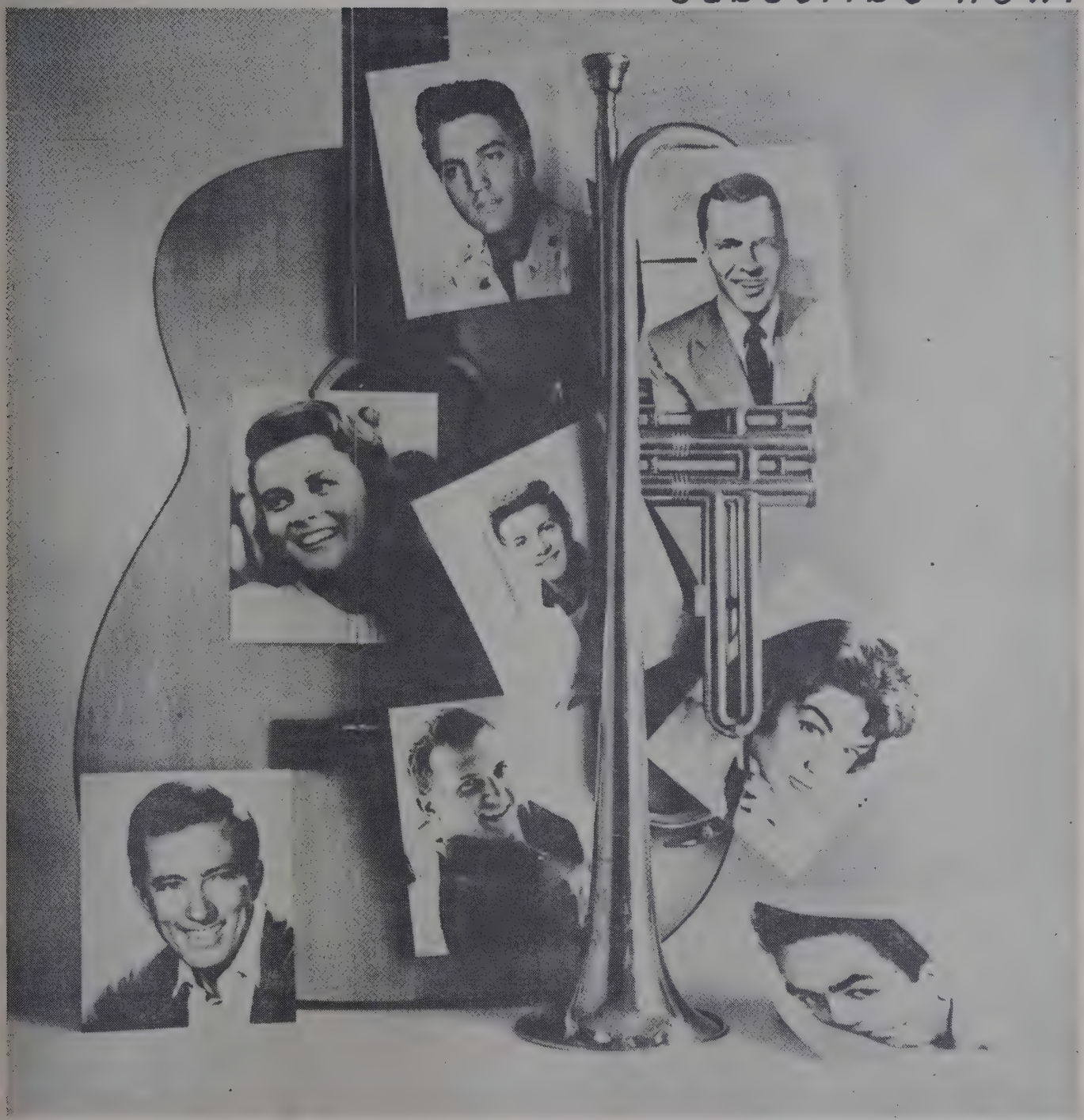

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answers to your questions

Beauty Bonus

Q I have a clear complexion which is ruined by freckles. I've tried freckle creams, but they don't work. Is there any way to get rid of them?

A The only way to get rid of freckles is to keep your face completely out of the sunlight at all times. An easier answer is to blend them in by using foundation which is halfway between the color of your freckles and the color of your skin. If applied lightly and evenly, it will make your freckles less noticeable. You should also remember that freckles are not necessarily a beauty problem — many boys think they're cute.

Q I am not overweight, but have what my brother bluntly refers to as a "pot belly." Is there any way to get rid of this?

A A little exercise and a lot of practice at holding your tummy in will make it flat in no time. Lie on your back, arms at your sides, and lift your legs slowly together. Lower them slowly back to the ground, contracting your stomach muscles all the while. Do this five times every day and you should notice a big difference within weeks.

Q I have naturally curly hair which is just too curly. What is the best way to wear it to keep it from looking so kinky?

You have two choices: you can wear your hair short, letting it curl softly around your face; or you can resign yourself to setting it every night as your straight-haired friends have to do. Large rollers do a wonderful job of smoothing out too-curly locks.

Q have blue eyes and dark lashes. I like to wear eye liner when I go out at night, but don't know whether to use blue or black. Which do you think is best?

A Neither. Try dark brown. The purpose of liner is to make your lashes seem thicker and darker. Bright colors look very unnatural and black is usually too harsh. A thin line of dark brown, on the other hand, will usually give the desired effect without making you look too made up.

Q I have very pale, colorless skin. What color makeup should I wear to keep from looking so "sickly white" all the time?

A Dark or bright makeup will only make you look painted. Stick with pale shades that are close to your natural color but have a little more pink in them. A little rouge blended across your cheekbones will also give you a more healthy-looking color.

Q My fingernails are always breaking, splitting and peeling. I've tried taking gelatin, but that didn't help. Is there any other way to make my nails stronger?

A The first step is to eat a well-balanced diet with plenty of milk and dairy foods. Second, keep your nails fairly short, filing them in one direction only (rather than back and forth.) Third, a nail hardener topped by nail polish makes them thicker and thus more resistant to damage.

Q Everyone always tells me not to pick or squeeze my face. But what am I supposed to do with blackheads — just leave them there?

A Over-zealous squeezing does cause enlarged pores and bruised skin, so you should be very careful when you attempt to remove blackheads. Begin by washing your face and hands carefully. Hold a hot washcloth against your face for a minute or so to open the clogged pores and loosen the blackheads. Cover your fingers with a tissue and exert gentle pressure on each side of the pore until the blackhead is eased out. Follow with an application of antiseptic lotion to close the pores and prevent infection.

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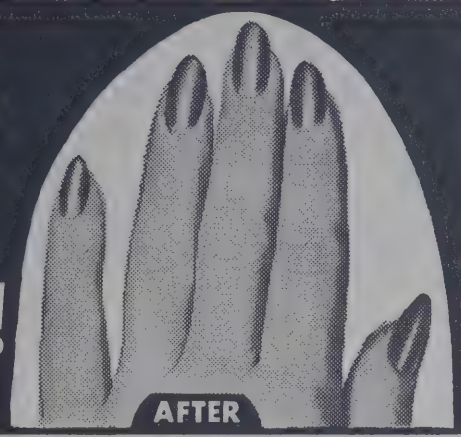

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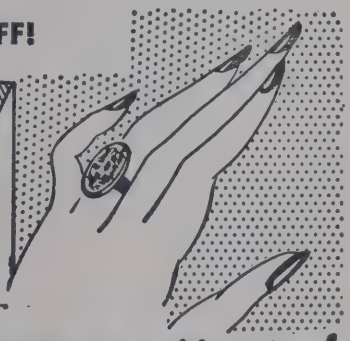

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77. Patches
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80. Ginny Come Lately
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9. Mutual understanding will make this combination last. You can learn much from each other and can improve each other's qualities. Above all, you are mutually sympathetic.

If your number is seven and his number is:

1. Slow him down every once in a while. Analyze what he's doing, and let him know his enthusiasm needs to be kept within bounds.

2. Placidity and peace of mind is what you'll give each other. It's a serene combination, with friction conspicuous by its absence.

3. Plenty of activity here, and if you're smart you'll be the one to take a back seat. You'll want to, in any event, because you appreciate his lively ways.

4. You should get along exceptionally well. You will be able to strengthen each other; you'll feel stimulated in each other's company.

5. Keep calm. Don't let his talk and notions exasperate you. Just make sure that it's you who is doing the real leading — quietly, of course.

6. Just how much do you want to make a success of this? Harmony will come only if you learn to overlook a lot; it's up to you to decide.

7. You will both be quite adult, with mutual respect at a high level. You won't argue much, if at all; you'll be peaceful and cooperative.

8. Give him your quiet encouragement; he has schemes and dreams, and wants to go places. You have both vision and down-to-earth sensibility; they work well with his plans.

9. You will have great understanding and sympathy. You two have an inner harmoniousness that will bring out the best in each other.

If your number is eight and his number is:

1. You will either get along beautifully — or be deadly rivals. You can add to each other's qualities — or you may annihilate each other. Take your choice.

2. You may be impatient with him, because he doesn't match you in vitality and energy. On the other hand, he has cooperation enough for the two of you (and he needs it).

3. This is a magnetic combination, full of idealism and strength of character. You can and should be mutually helpful.

4. You have a more powerful personality than he has, and should thus take the lead. You won't have to be aggressive about it, because you have many traits in common and understand each other perfectly.

5. If you think it worthwhile to get along with him, let him chatter away. It will be hard for you to restrain yourself, but you'll have to.

6. Be magnanimous; don't overpower him with your vaulting personality. You can inspire each other, help each other, and in general have a beneficial relationship.

7. You are ardent and fiery; he's cool and intellectual. You each need the qualities of the other, so learn to be diplomatic and tactful.

8. This can be a perfect combination or a perfect bust. You're both so powerful you can extinguish each other. On the other hand, if you stand together, you can be a great pair.

9. Since you have enough energy for two, use some of it to further this relationship. You will find he has much to give you, too.

If your number is nine and his number is:

1. You will inspire each other and have a lot of fun together.

2. If you want cooperation this is where you'll get it. You'll have a serene and sincere relationship.

3. You share a mutual understanding, which you'll have to fall back on every once in a while, when he starts getting too frivolous for you.

4. You hit the heights; he plumbs the depths. He's practical; you have a terrific imagination. With a little work, this can make a marvelous combination.

5. Try to slow down here. Everything you do will be like a space flight, and one of you will have to learn to take it easy.

6. Partnership is the password here. You have much to give each other, and since neither of you is petty, you can learn to balance small differences.

7. This is an almost perfect pairing. You're both tolerant and believe in mutual assistance. You help each other just by being together.

8. You need a practical person in your life; he's it. This is a case where opposites will work well together.

9. This is the kind of relationship considered to be made in heaven. Both of you are capable of understanding all other people — and the way you understand each other is unbelievable.

Now that you've found your numerological guide, remember just one thing: it's just a guide, not a hard-and-fast rule. The most important thing to remember in building a relationship is this: do your best and be your best, and you'll probably bring out the best in him. □

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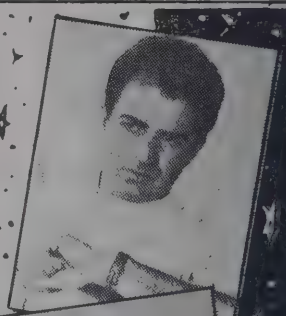

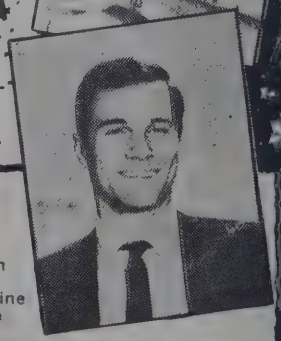

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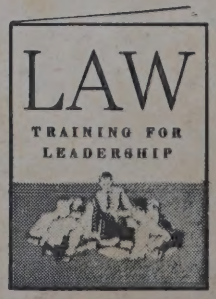

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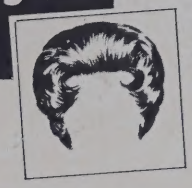

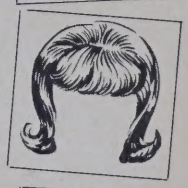

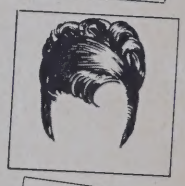

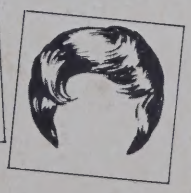

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